

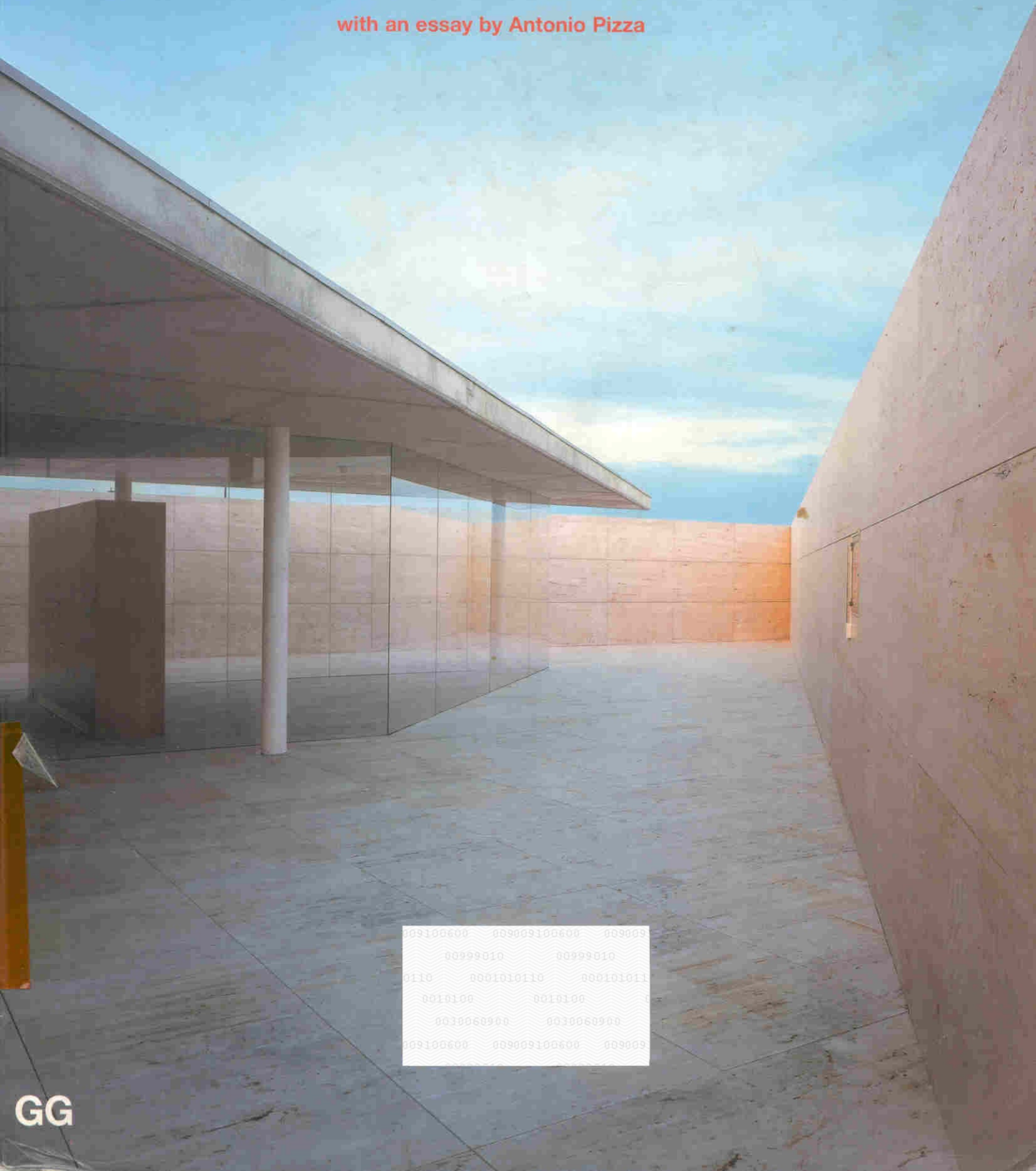
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albertocampo baeza

Works and Projects

with an essay by Antonio Pizzi



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Antonio Pizza teaches History of Art and Architecture at the Escola Tècnica Superior d'Arquitectura in Barcelona. He writes for several international magazines. His publications include *Guida all'architettura del Novecento. Spagna* (Milan, 1997), *Josep Lluís Sert i la Mediterrània* (Barcelona, 1997), *Paul Scheerbart, La arquitectura de cristal* (Murcia, 1998), *Londres-París. Teoría, Arte y Arquitectura en la ciudad moderna* (Barcelona, 1998) and *Arte y Arquitectura moderna. 1851-1933* (Barcelona, 1999).

with an essay by Antonio Pizza

Alberto Campo Baeza

Works and Projects

GG®

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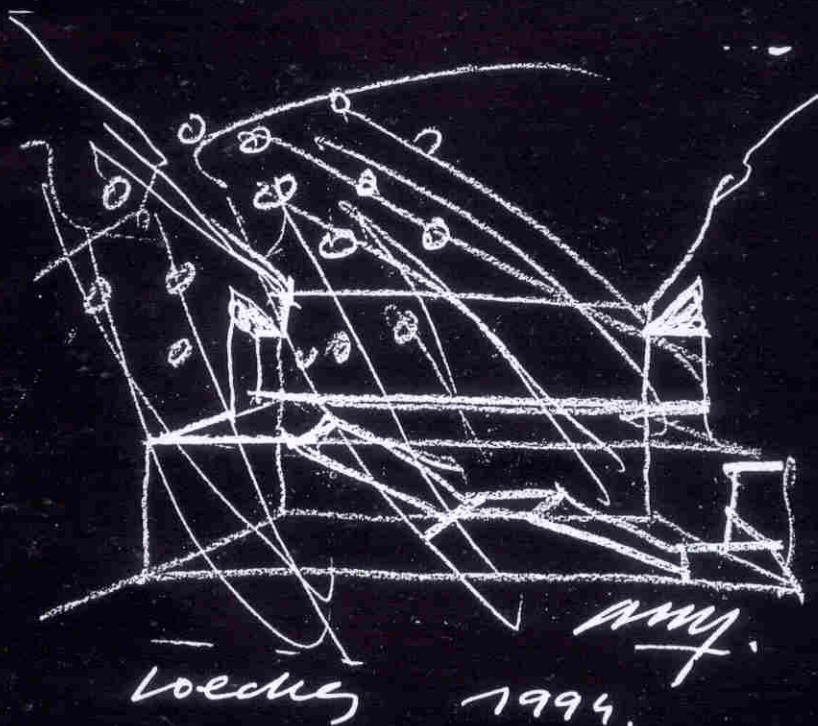
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The Quest for Abstract Architecture: Alberto Campo Baeza

by Antonio Pizzi

Alberto Campo Baeza graduated from the Escuela de Arquitectura de Madrid in 1971. He belongs to that group of Spanish architects which had the good fortune to experience first-hand the gradual though decisive period of transition –most notably in the political sphere– which led to the reinstatement of democratic, non-military government in Spain after the period of autarchic, dictatorial rule that ended with the death of Franco in 1975, a historic event that has since been interpreted in widely differing ways. From the very beginning, Campo Baeza's architecture has been one of transition, a gradual shift from early exercises reflecting –for better or worse– stubbornly localist architectural concerns, towards a form of abstraction based on a 'disregard' for the spatial, temporal, social and cultural contexts of architecture.

Recent historical studies of Spanish architecture have tended on the whole to be taxonomic. Thus, 1970s architecture in Madrid –a city then coming to grips with a burgeoning demand for housing, and anxiously intent on building a new political identity to counteract the dangerous centralist tendencies of the Franco era– is usually defined as eclectic, an amalgam of diverse 'rationalisms' and 'realisms' and their respective 'neo-' and 'post-' variations.

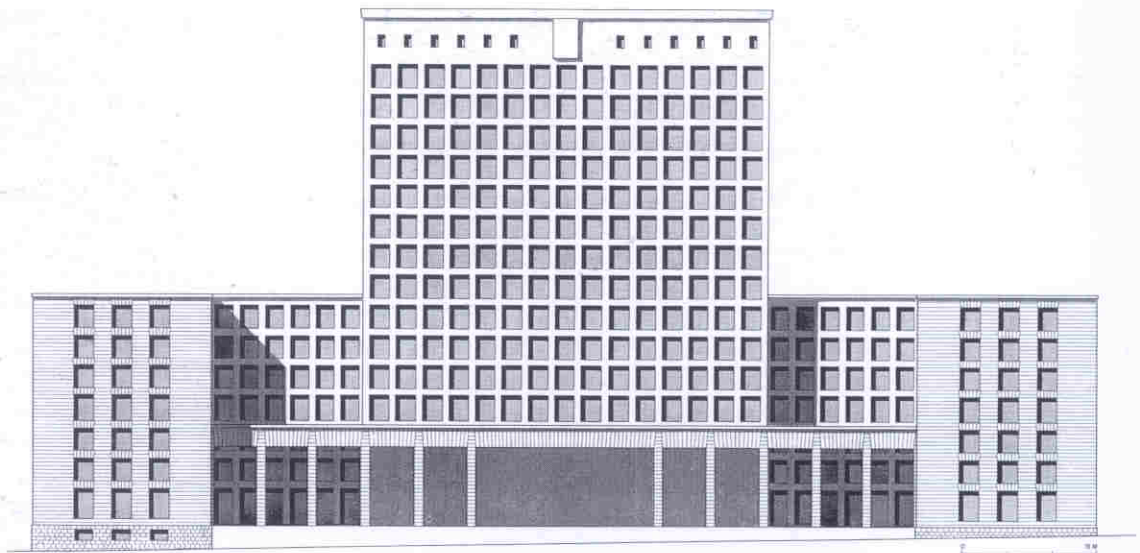
As always, it is difficult to see the critical value of labels like these. And while it seems pointless to insist on the already overworked notion of parochial rivalry between Barcelona and Madrid, attempts to determine the exact percentages of borrowed styles in the more or less efficacious personal mix of any architect you care to choose seem equally unhelpful for the purposes of this present study. In the end, approaches of this type merely generate tedious lists whose only usefulness is to please critics obsessed with origins, influences, alignments and divergences. As serious critical tools, they are virtually worthless.

However, genealogical approaches can be a good deal more productive in reconstructing the unique background of an architect, and in defining the nature and extent of his idiosyncratic engagement with a specific architectural context and culture.

Really outstanding teachers were few and far between when Campo Baeza was at university. His memoirs are virtually silent about his own teachers, though he does mention Rafael Aburto – architect of the former head office of the *Pueblo* newspaper in Madrid (1958-1959) and, with F. de Asís Cabrero, of the Trade Union Building, also in Madrid (1949-1951) – under whose supervision he graduated brilliantly at the end of his course. More important were the elective masters of his apprentice years, who had a stronger and more enduring influence on his early career. These figures provide a more likely starting-point for any attempt to define and contextualize his work, and to trace the process that gradually led to the distillation of his unique personal style.

Alberto Campo
Baeza, *Public school*
(project), Loeches,
Madrid, 1994.

*Rafael Aburto with
Francisco de Asís
Cabrero, Trade
Union Building,
Madrid, 1949-1951.*



Many illustrious names have figured in Campo Baeza's crowded life –the influences he himself has cited range from Le Corbusier and Mies van der Rohe to Barragán and Tadao Ando– but I think he learned more important things from a select band of twentieth-century Spanish architects whom he personally knew and sometimes even worked with: Javier Carvajal, Francisco Javier Sáenz de Oíza, Alejandro de la Sota and Julio Cano Lasso. Carvajal – the architect, with R. García de Castro, of one of postwar Spanish architecture's most emblematic buildings, the School of Arts Estudis Mercantils in Barcelona (1954-1961) – is most admired by Campo Baeza for his "extreme musicality." "Carvajal," he says, "shows a surprising ability to articulate space, the same mastery of sequential spacing you find in the architects of the Alhambra, a building he much admires. His plans, elevations and sections develop so fluently that his buildings seem the most natural things in the world. Everything translates into forms of great power, though not into form for form's sake. His kind of form is a distillation of the circumstances and constraints that determine architectural necessity." Significantly, at a recent conference in Pamplona (1998) on Carvajal's professional and teaching career, Campo Baeza made a detailed analysis of the Barcelona building, drawing attention to its evident linearity (dictated by its siting parallel to the Avenida Diagonal), the dialectic between the rather compact podium that roots it to the ground and the light, transparent classrooms rising above it, and the importance of the frame, which, apart from its purely structural function, makes evident the spatial and iconographic rhythms of the ensemble "by transmitting not only the weight of gravity to the ground, but also a sense of order to space." In Campo Baeza's view, the regular, box-like prism is the most representative achievement of one of the few master architects of his generation.

*Javier Carvajal with
R. García de Castro,
the School of Arts
Estudis Mercantils,
Barcelona,
1954-1961.*



The next architect on the list, F.J. Sáenz de Oíza –a "volcanic personality" and creator of "passionate, cosmic, telluric" architecture–

Francisco Javier Sáenz de Oiza, *Torres Blancas*, Madrid, 1961-1968, and *Banco de Bilbao y Vizcaya*, Madrid, 1971-1981.



is admired by Campo Baeza not only for his persuasive radicalism, which he sees as organic in the *Torres Blancas* (Madrid, 1961-1968), and technological in the *Banco de Bilbao y Vizcaya Building* (Madrid, 1971-1981), but also for the magnetism of the auditorium in Santander (1984-1991), and the stark walled enclosure of the residential complex on the M30 (Madrid, 1986-90).

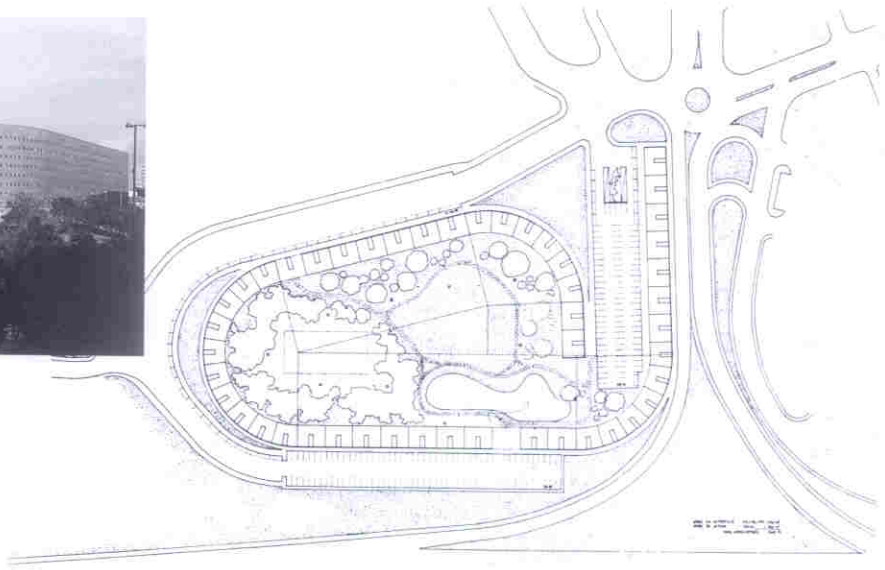
Campo Baeza's indebtedness to Alejandro de la Sota is more evident, both formally and conceptually. I think two works in particular were most influential on his stylistic and more general cultural development: the *Colegio Maravillas* gymnasium (Madrid, 1960-1961) and the *Gobierno Civil* in Tarragona (1954-1957). The gymnasium is an object lesson in how the inspired repetition of a set of expressive and other compositional modes can instantly convey an architectural idea. De la Sota's own sketches demonstrate with the utmost clarity how eloquently its generative principle is revealed in the design of the section, which effortlessly transforms site constraints into the *raison d'être* of the entire building. Similarly, the big metal frame unifies the composition by, on the one hand, solving the problem of the roof and providing support for the tiered classrooms fitted into the profiles of the reticular beams, and on the other, by using a characteristically urban facade to resolve the difference of level between the existing school and the road. De la Sota's unusual deployment of structural elements is also symbolically charged: though clinically objective –it is placed on view without superfluous comment– the frame in fact makes a complex emotional statement in which light, texture and color enhance perceptions of ambience and space.

In the *Gobierno Civil* in Tarragona, designed at a time when Modernism seemed to rule out the use of 'quality' materials, De la Sota's structural and sculptural uses marble to have an explicitly emotional intent that seems wholly symptomatic of his architecture. The stereo-metric basis of the design –the absolute geometry of the cube– is both emphasized and nullified by the building's dual institutional and residential role. The continuity of the long split marking off the institutional section is mitigated by the informal, off-axis sequencing of the three voids corresponding to the balconies of the dwellings, all of which subverts the rhetor-



Francisco Javier Sáenz de Oiza, residential complex on the M30, Madrid, 1986-1990

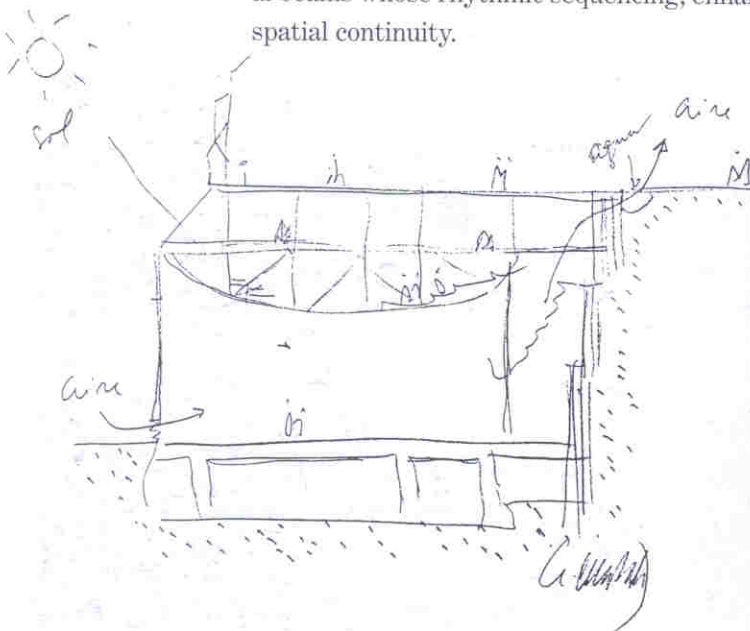
Alejandro de la Sota, Maravillas school gymnasium, Madrid, 1960-1961.



ical organization of a conventional 'official' facade. It is easy to see why Campo Baeza believes that De la Sota's "extreme elegance of gesture, and exactness of phrasing bordering on silence" stands comparison with Mies van der Rohe's mature style.

Campo Baeza's relation with Julio Cano Lasso was much more direct. Having taught him architectural design at the Escuela de Arquitectura de Madrid, Cano Lasso employed him as his assistant while he was still a student. Their professional relationship culminated in the design and construction (1974-1976) of a group of major educational complexes – three vocational training centers in Vitoria, Salamanca and Pamplona (all 1974), and the Universidad Laboral in Almería (1976).

The three vocational centers are similar in layout and functional design, and have a kind of rarefied austerity wholly appropriate to buildings which are, in effect, factory and school rolled into one. They were also designed to take a lot of wear and tear: the basic material inside and out is brick –Cano Lasso much admired both its tectonic adaptability and its timeless appeal across centuries and cultures– combined with ceramic facings and reticular metal beams whose rhythmic sequencing, enhanced by tall windows, creates a powerful sense of spatial continuity.



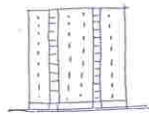


Alejandro de la Sota, Gobierno Civil, Tarragona, 1954-1957.

Proyecto para un estudio de Tarragona

En principio, todo lo edificio de Gobierno Civil, la recuerda una así.

un bloque para viviendas



un bloque representativo de la imagen horizontal



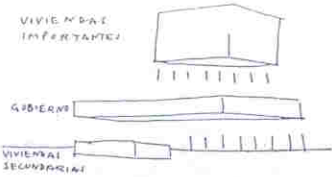
En el programa del G.C. de Tarragona se hace el edificio de viviendas (G.C. 5-1)



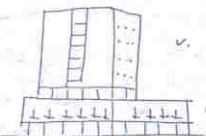
Los edificios de Tarragona obligan a una altura de la planta principal que fuerza a tener a ella la vivienda



Se procura la regularidad, volumen...



... y el edificio puede ser un bloque así que, aquí la cuestión, toda el edificio civil, entra en una sola planta. Mantener los volúmenes, una planta

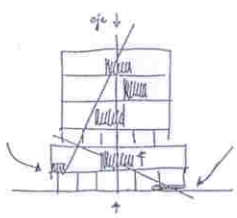


Queremos que en G.C. y se rompa en volúmenes de viviendas - cuestión de jerarquía en planta -

Se busca el equilibrio de composición, se potencia, con menos de altura: escalas, banderas, brancos



este volumen no nos permite que se termine

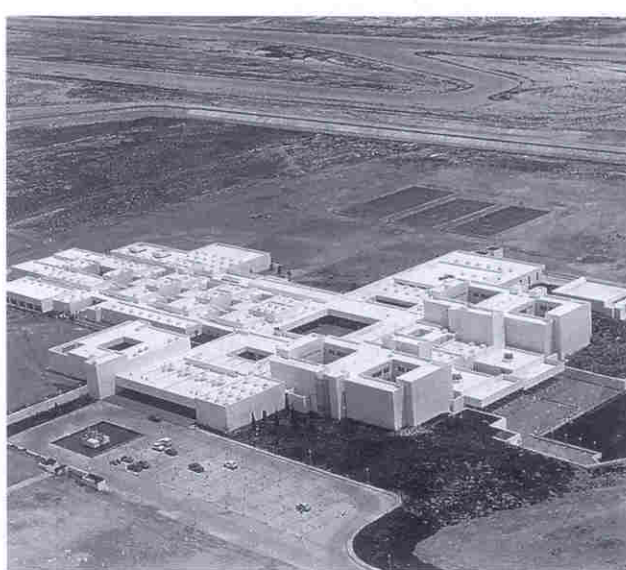


En resumen: un G.C. hoy es, en realidad, más que un G.C. propiamente dicho, residencia (con planta) con planta de oficinas, oficinas - en el caso importante al balcón del despacho de la administración...

El edificio de viviendas de Tarragona al estar en la planta en planta, no lleva la planta menor a una forma como sea del anteproyecto que recuerda humildemente los de Gropius o Prouvé de hace años... y es que la planta para y sus formas son más estables.

In the Universidad Laboral de Almería, some of the influences on Campo Baeza's later development are rather easier to recognize. The plan of this inward-looking university citadel is rigorously modular—two orthogonal axes intersect in a large porticoed plaza which is both a circulation hub and a social rendezvous conveniently sheltered from wind and dust. Chess-board layout and bright white lime plaster enhance the impact of its starkly unadorned volumes, which are blind on the outside but give inside onto internal oasis-like courtyards open to the sky or illuminated from above with skylights. As Lasso says in his own report, the solids of the markedly sculptural composition stand starkly aloof like purposeful landmarks,

Julio Cano Lasso and Alberto Campo Baeza, professional training center, Salamanca, 1975, and Universidad Laboral, Almería, 1976.



spatial events, in the stony, almost desert-like landscape: “We wanted to graft something authentically rational onto the roots of Andalusia’s Mediterranean tradition. We thought it important to demonstrate that both the principles and the characteristic features of popular architecture can be used to create totally modern, functional buildings that are much better suited to many of our environments than imported highbrow architecture.”

Of De la Sota’s many influences on Campo Baeza, the most important – and the most evident in his projects over subsequent years – has been the ‘idealization’ that has driven him ever more obsessively towards an architecture in which forms, functions, volumetrics and other standard components of architectural design are synthesized and therefore sublimated in a unified statement charged with theoretical implications. And yet, the actual *content* of the statement is neither an erudite historical and/or critical survey of architectural typology, nor a pointlessly self-regarding intellectual exercise, but an intrinsic feature of the construction itself which identifies, communicates and authenticates the *quidditas* of what the architect intends to achieve.

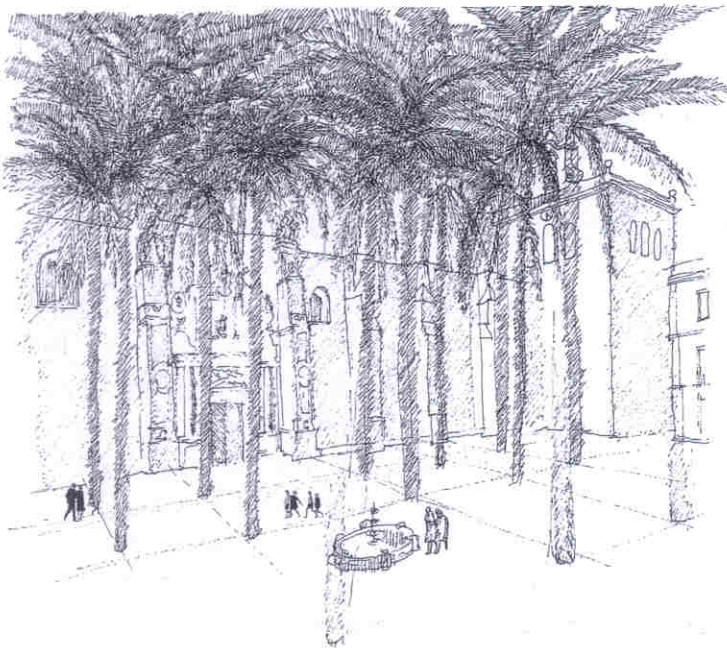
Campo Baeza makes the point clearly enough in the introduction to the anthology of his most important writings, *La idea construida. La arquitectura a la luz de las palabras* (Colegio Oficial de Arquitectos, Madrid, 1996; 1998), from which the quotations in this essay are taken. “Architecture is idea expressed through forms ... idea in *constructed* form. Far from being a history of forms, architectural history is really a history of constructed ideas. Forms are destroyed with the passing of time; ideas remain and are eternal.”

Gravity and *light* are the key concepts that translate poetic insight into physical reality in Campo Baeza’s architecture. “Gravity constructs space; light constructs time, makes time meaningful. The central concerns of architecture are how to control gravity, and how to relate to light. Indeed, the very future of architecture depends on whether a new understanding of these phenomena can be achieved.” For the architect, *homo faber*’s ultimate aim in undertaking this daunting task can only be the creation of a ‘beauty’ necessarily located ‘outside’ time and space, a yearning for a kind of classical perfection or ideal knowledge limited

only by the epistemological constraints of the architectural model itself. Significantly, Campo Baeza locates the *raison d’être* of architectural process and product in transcendental values that lie in the world of the *beyond*, and whose physical materialization therefore transcends the geographical and temporal constraints of chronological history. “Architecture must offer human beings that mysterious yet tangible ‘other’ which is beauty. The intelligent kind of beauty that emanates from constructed ideas. This is something much, much more than construction in the normal sense.”

Since gravity –an invisible static force– and light –the invisible electromagnetic radiation that makes objects visible to the human eye–

Alberto Campo Baeza, project for the Cathedral square, Almería, 1978.



Alberto Campo
Baeza, nursery
school in Aspe,
Alicante, 1982.



have by definition almost no contingent attributes in the philosophical sense, Campo Baeza tends to see them as absolute, eternal values. So we must now try to see what these 'superior categories' mean in relation to historical events and places, the specificities of time and space.

Campo Baeza himself gives some idea of their meaning when he says, for example, that modern inventions like plate glass and metal framework are directly related to gravity and light. The fact that plate glass can make the upper horizontal surfaces of buildings transparent, while steel frames can separate the skin of a building from its structural support, suggests new tectonic solutions to the problem of gravity.

In other words, Campo Baeza's kind of architecture is by definition *inclusive* of inescapable realities like context, function, composition and construction, but claims to be *exclusive* in formal terms; or as he himself puts it, it is "essential" but not "minimalist". Minimalism is just another 'ism', whereas *essentiality*—a more conceptual notion in that it suggests both simplification and purification, an expression of essence—is what bodies forth the "constructed idea" and determines the poetics of its formulation. Paraphrasing Mies van der Rohe's *less is more*, Campo Baeza defines his concept of "more with less" (*más con menos*) as "... a more which keeps human beings and the complexity of their culture firmly at the center of the created world, at the center of architecture. And a less which, leaving all questions of minimalism aside, distills the essence of a design by using a 'precise number of elements' to translate ideas into physical reality."

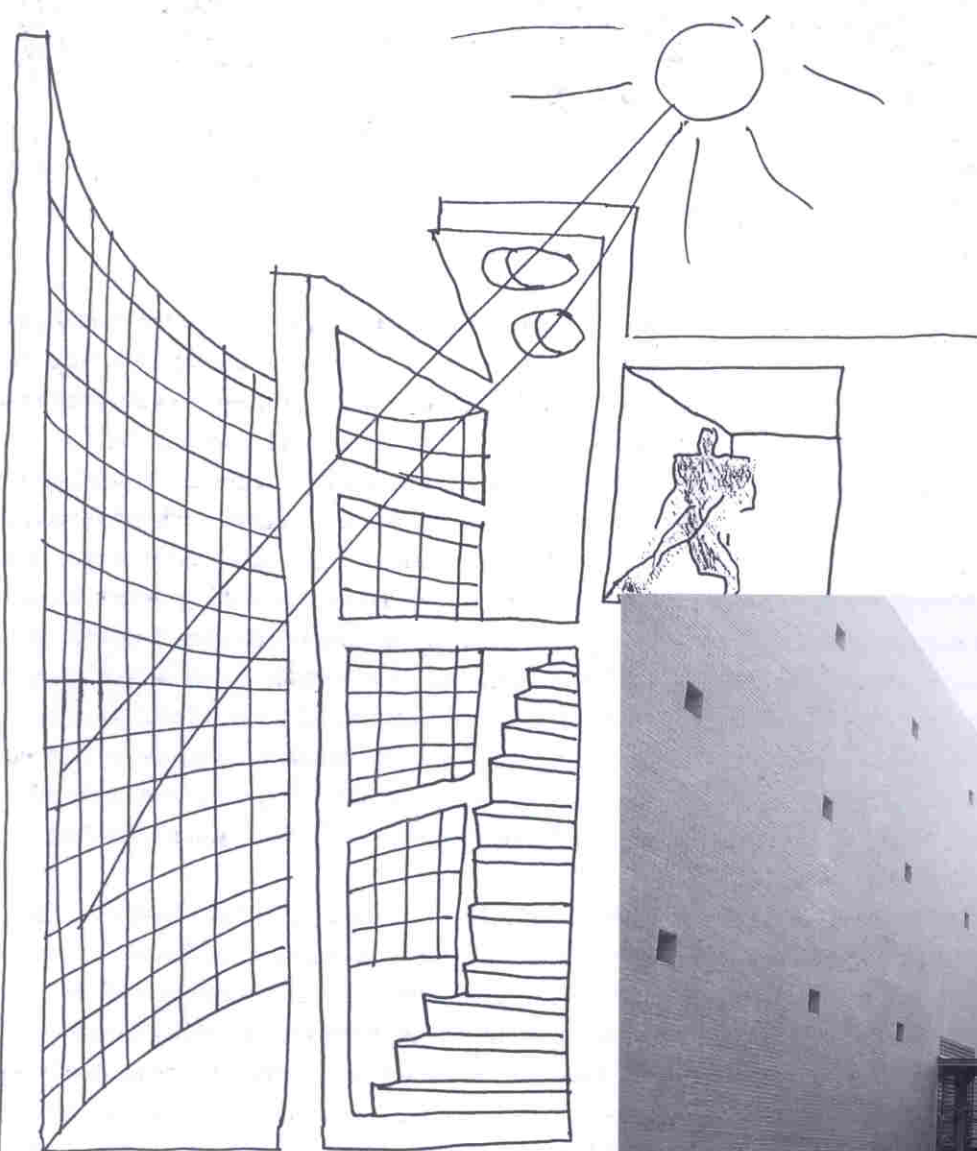
The radicalism implicit in all this is already evident in Campo Baeza's competition project (1978) for the redesign of a public square in Almería, which creates an "architecture without buildings" of twenty-four palm-trees planted to resemble the nave of an imaginary cathedral whose roof is the sky. The sunlight entering the enclosure is filtered and spiritualized not by high windows and Gothic columns, but by palm fronds and tall trunks that create an unmistakably 'architectural' effect.

From the early 1980s, the formal restraint and volumetric simplicity of buildings like the Town Hall in Fene (1980) and the nursery school in Aspe (1982) began to cohere in a recognisably personal language. In the nursery school, the ostentatious 'purity' of what is an es-

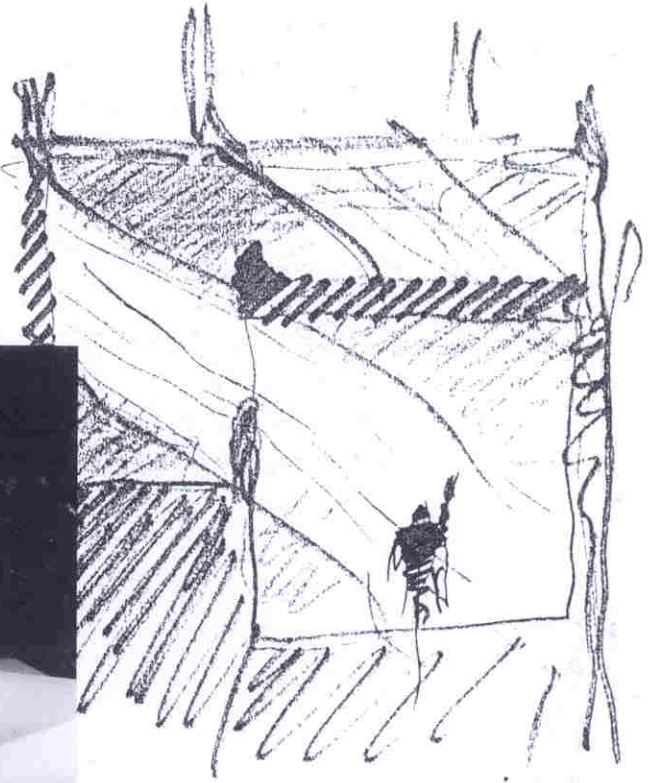
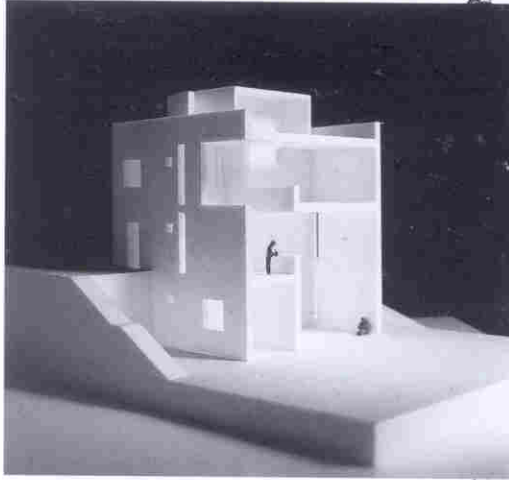
Alberto Campo Baeza, public school in San Fermín, Madrid, 1985.

entially inward-looking structure forms a marked contrast with the general dereliction of the context, while volume has been carefully pared down by bending and excavating the walls to produce articulated sequences of spaces. The brilliant white surfaces –another element in the separation from context– are offset by the natural hues of the slender palm-trees in the two courtyards. The increasing assertiveness of these early 1980s buildings has been described by some critics as ‘neo-rationalist’.

The San Sebastián de los Reyes public school (Madrid, 1983), a linear arrangement of free-standing prisms along a connecting axis, was followed by the San Fermín public school (Madrid, 1985), which reshuffled the same basic elements to produce a north-facing, windowless brick wall and open, south-facing classrooms. The cylindrical stairwell is jointed onto the main structure as a lightwell, a sort of radiant crystal which allows light to penetrate the tectonic solidity of the building.



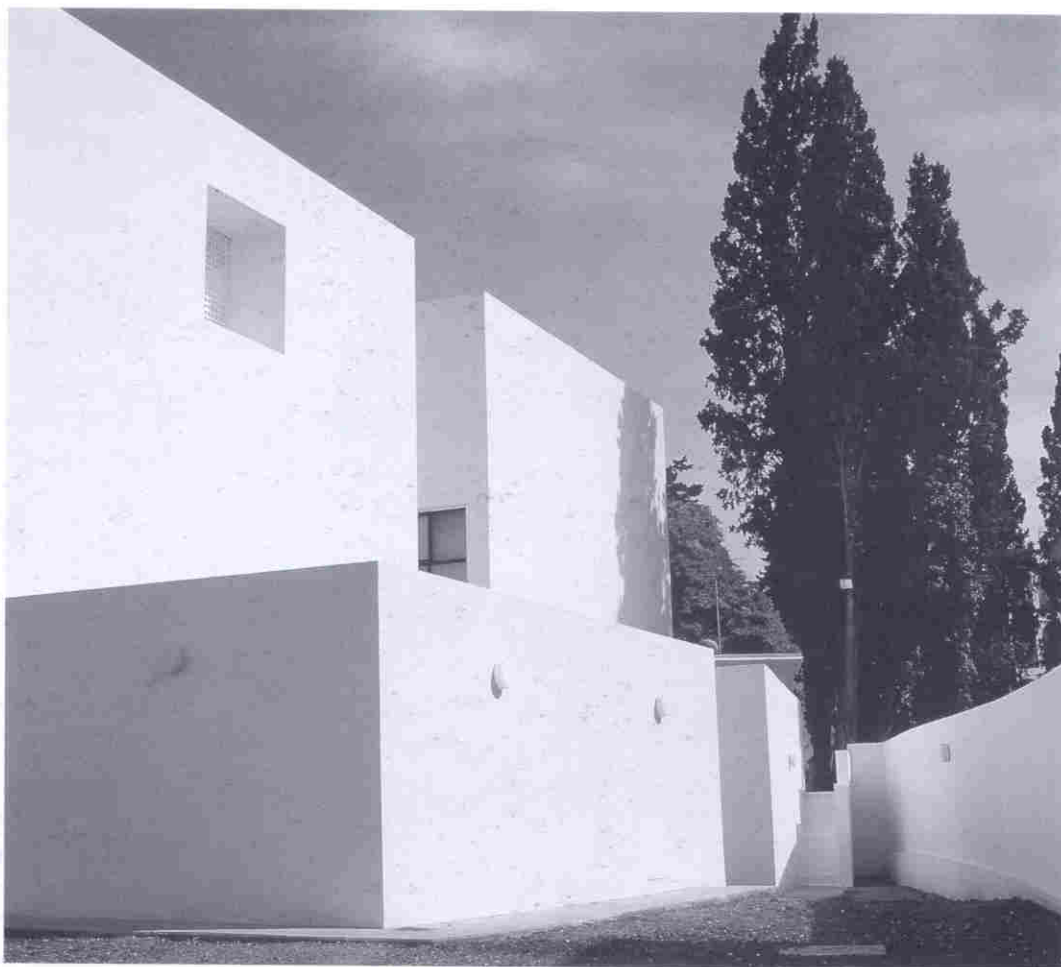
Alberto Campo
Baeza, *Turégano*
House, Pozuelo,
Madrid, 1988.



The Turégano House (Madrid 1988) is an outstanding example of how –in defiance of stylistic orthodoxy– the control of light can become a major factor in determining the nature and geometrical impact of space. As one of the supreme structuring principles of architectural space, light in all its manifestations –horizontal, vertical, diagonal, zenithal– had by this stage become not so much an obsessive theme, as the founding principle of Campo Baeza's architecture. Significantly, he points to the Pantheon as a prime example of what he was trying to achieve: "If the new mayor of Rome decided to close up the bull's-eye in the roof –it is almost nine meters in diameter– to keep out the rain and cold, many things would happen ... or rather, many things wouldn't happen. Nothing of that perfect construction, that marvellous composition, would be altered. The building would still convey its universal message, and the venerable landscape of Ancient Rome would not reveal all its secrets (at least not on the first night). And yet, no trace would remain of that miraculous sun-trap devised by human beings to ensure that light from their friendly star would rain down inside the building every single day of the year. The Sun would mourn its passing, and so would Architecture, because they are more than just friends."

Though the Turégano House exemplifies several basic features of Campo Baeza's method, the most noticeable thing about it is the stress it lays on the theme of the 'house', or rather, *the archetypal dwelling*, which in its primitive, unadorned state formalizes a set of architectural values that can be transferred to other functional contexts. In this particular case, Campo Baeza's repertoire of compositional motifs translates into primary geometrical configurations, while the archetypal 'cube' of the primitive hut achieves greater prominence through a carefully balanced contrast between cool expanses of glass and brilliant white cladding. The same principles are also at work in the sequence of detached houses that followed – the García Marcos House in Madrid (1991), the four villas in Algiers (1992), and the

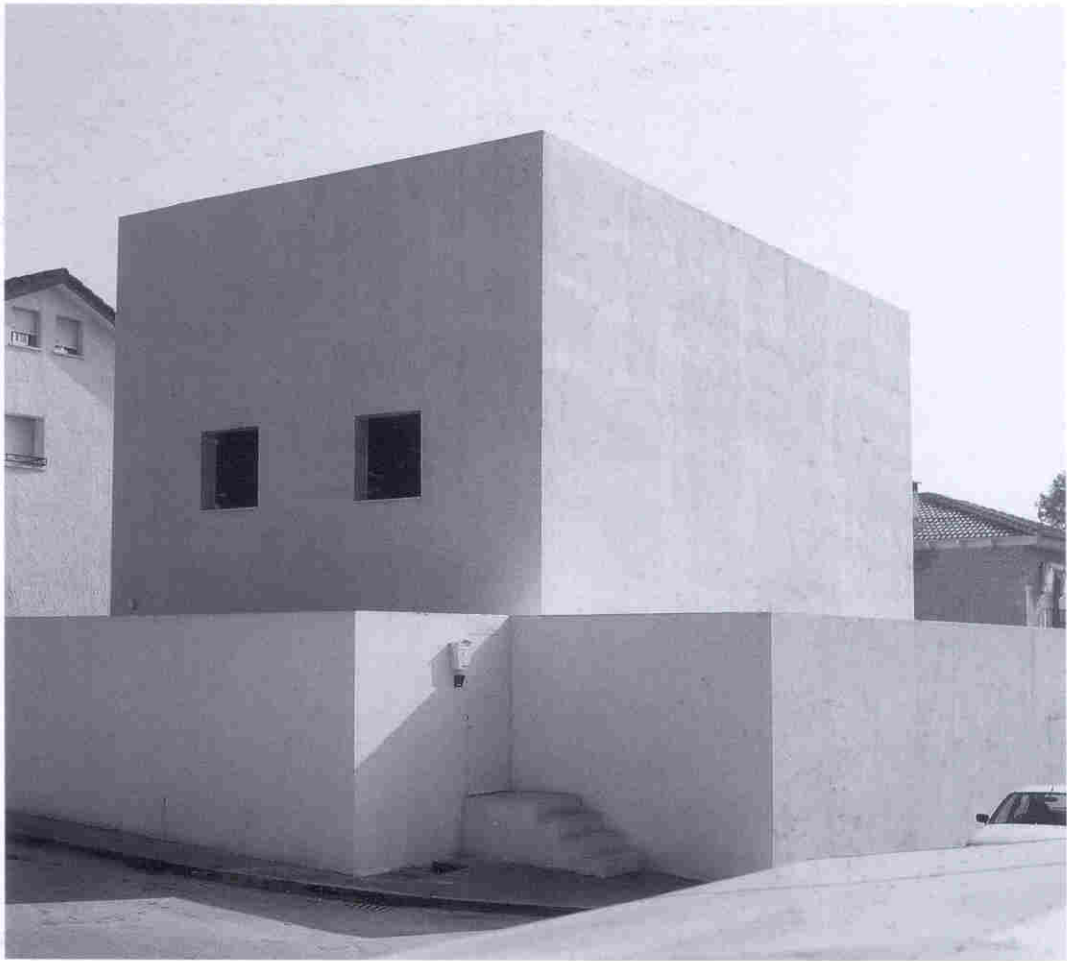
*Alberto Campo
Baeza, villas for
Spanish Embassy,
Algiers, 1992.*



Gaspar House in Cádiz (1992) –whose graphically etched volumes at last stand alone in splendid isolation. These eloquently introverted clusters of sun-drenched solids are so powerful precisely because they convey a sense of total separation, irrevocable detachment from the ‘other’. Differences of level, self-contained courtyards, volumes delimited by boundary walls– everything is totally and systematically decontextualized. And yet, what looks like a starkly delineated set of closed, box-like prisms is, in fact, open to the sky.

What I have elsewhere called a “state of alienation” is more than evident in the much-published photographs of the Gaspar House patios, in which treetops –traces of external reality– crowd the borders of a ‘sacred compound’ like abstract presences forming the static backdrop to a sophisticated stage design. Inside the courtyards, brilliant surfaces sculpted by reflected light encircle, subjugate, enfeeble, reduce to simulacra the concrete manifestations of a physical world excluded from the initiatory rites that place the house apart from everyday reality. Trees, mirror pools, even some of the masses themselves, have a ghostly lack of solidity, while the natural landscape seems weirdly de-natured, subtly recontextualized and aestheticized as a decontextualized visionary setting for the house. The sense of solitude is heightened not only by this explicit segregation of attendant pseudo-natural references that serve to introduce the development of the architectural setting, but also by the isolation of the human figures who inhabit the house. Significantly, Campo Baeza’s drawings, models and photographs are peopled by solitary human beings. One in particular –a sketch of the García Marcos House in which weirdly elongated human figures seem positively Giacomettian in their isolation– shows how central the notion of erosion, excavation, removal,

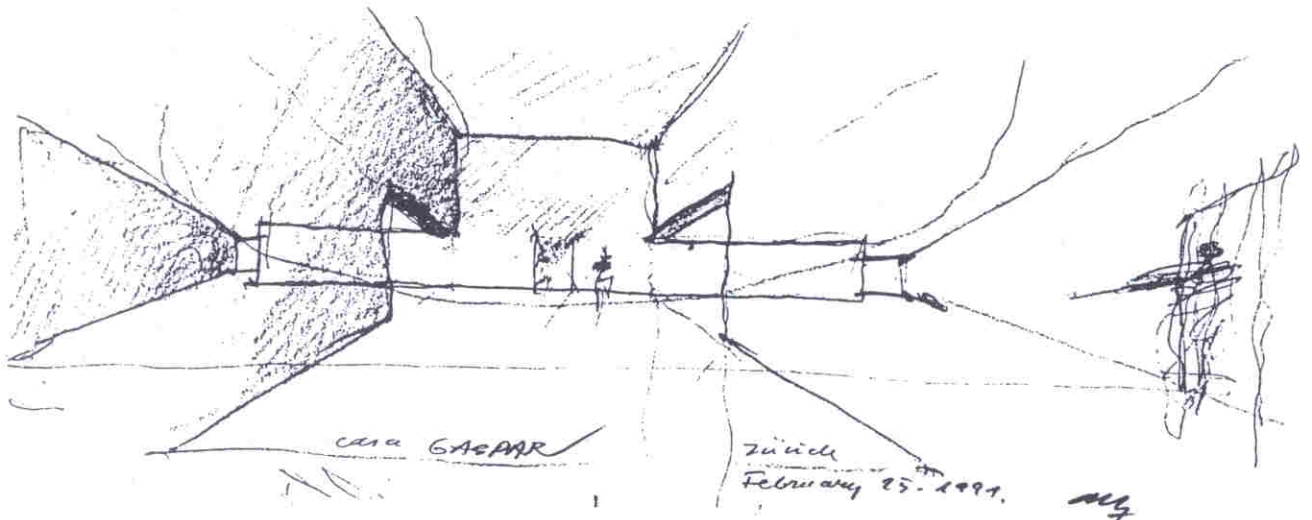
Alberto Campo
Baeza, García
Marcos House,
Valdemoro, Madrid,
1991.

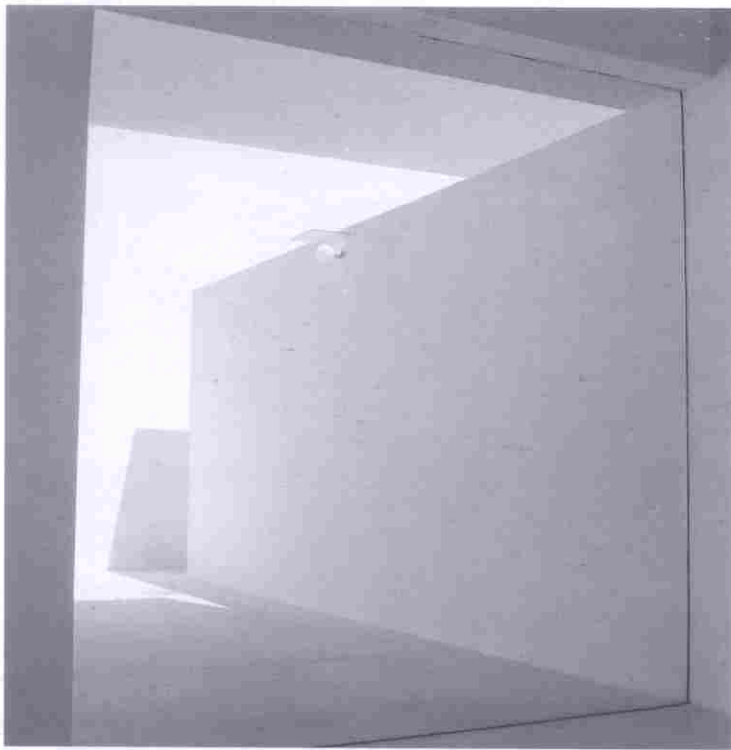


reduction, is in Campo Baeza's later architecture. Though the stereotomic, almost lithoidical nature of his buildings is never denied, the archetypal implications of mass are undermined, emptied, pared down, lightened, yet never wholly obliterated.

All this is a long way from continuity with context. Open, permeable, multi-dimensional space there certainly is –and it is very important– but it is all *inside* the building. Campo Baeza's cult of the 'domestic' might seem Loosian in origin were it not for the fact that the richness of experience it provides is created wholly –or prevalently– by light, and more particularly, by diagonal light cutting across sun-filled, hermetically-sealed, double and triple height voids that both characterize and dematerialize the volumetric density of the buildings. "A good painter knows exactly how to use white surfaces to transmit light from the sun directly into inner space. In architecture, white is much more than a pure abstraction. It provides a secure and effective base from which to work with light: you can capture it, reflect it, etch with it, make it slide around. You control space by controlling light, by illuminating the white surfaces that give it shape."

Obviously and inevitably, Campo Baeza's 'mysticism of light' is nostalgic in intent. In the harsh world of today, where every natural phenomenon has been irredeemably degraded and corrupted, and finding –anywhere on the planet– a 'virgin' site to build on is simply wishful thinking, what 'apparently' could be more uncontaminated than the sky? Certainly not our countryside, our coasts or any other purely physical place, where human intervention has left not only indelible scars but often terrible destruction in its wake. There remains





Alberto Campo
Baeza, *Gaspar
House, Zahora,
Cadiz, 1992.*

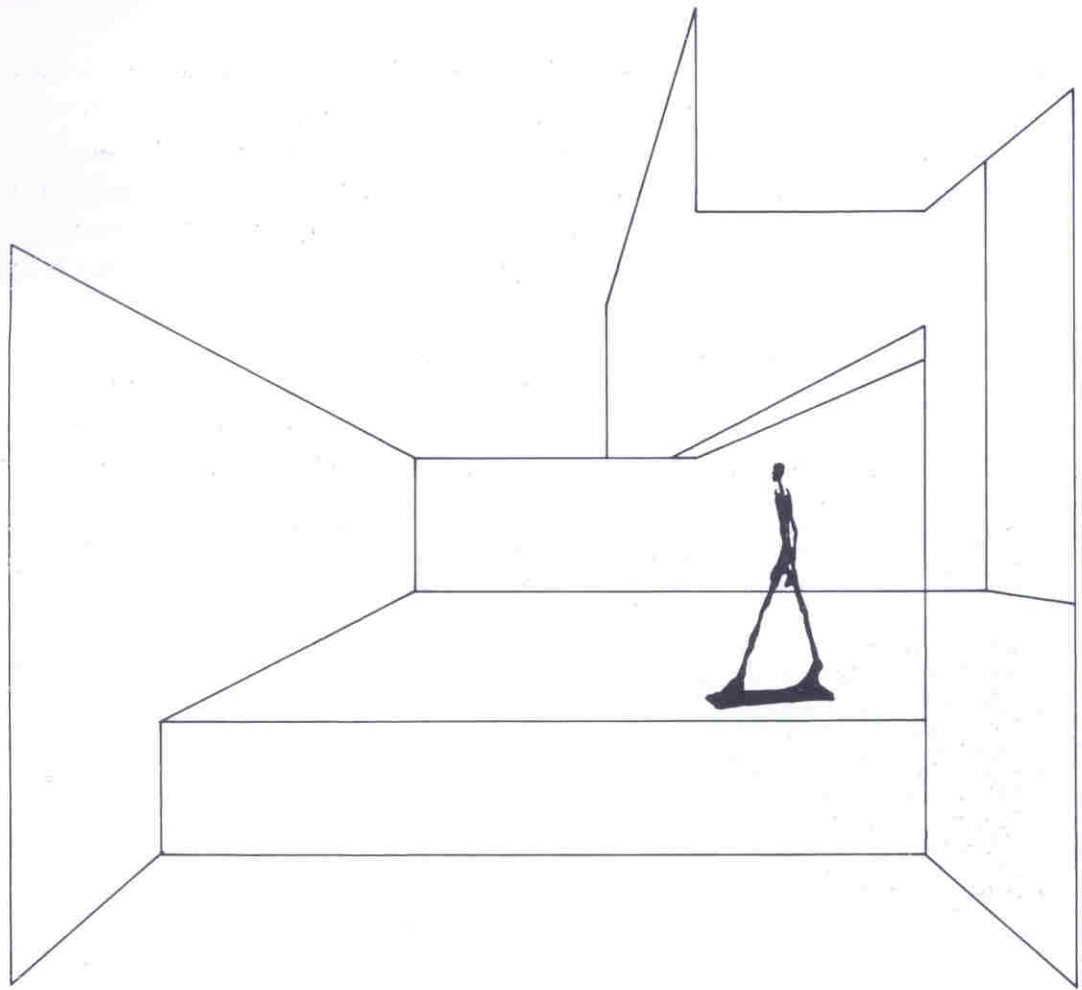
only our view of the sky, which for Campo Baeza is literally the place where “our physical world penetrates a world beyond”.

Although our atmosphere is suffering the consequences of uncontrolled urbanization and the air around us is often unbreathable, the view *from* one of Campo Baeza’s houses –whose interaction with the outside world is regulated by glass expanses framed by white wall panels– can offer a comfortingly sublimated perspective on life. In this sense, his buildings convey a ‘primal nostalgia’ for pre-historical existence and a lost spiritual plenitude, for a “paradise of identities” cadenced by the primeval dialectic of light and darkness, where the light of the sun, moon and stars makes visible the abstract space of *possibility* in all its power. Clearly, we are speaking here of nothing less than the redeeming power of art, the creation of an ar-

tificial, imaginary universe capable of restoring the harmonies which modern men and women have lost in their distorted relationships with the physical world. In an article in *A+U* magazine (July 1985), Campo Baeza says: “I feel emotion, therefore I exist, [...] but then, isn’t architecture all about emotion? We should tell the world that architecture is a synthesis of rational construction and irrational emotion, precept and passion. This architecture, which is made of and arouses emotion, will always be *cultured* architecture. Unlike today’s erudite architecture, which more often than not is unashamedly exhibitionist, cultured architecture speaks a silent language which can sometimes be difficult to explain, but is always easy to understand.”

One of the most wonderful historical examples of ‘light-redeeming’ architecture is the Gothic cathedral, whose very stone seems to emanate light. As Hans Sedlmayr says in *Das Licht in seinen künstlerischen Manifestationen* (Mittenwald Mäander, 1979): “The light inside a cathedral does not seem to come from the outside. To describe with any accuracy the effect it has, one would have to say: light is propagated by the walls themselves, the walls gleam.” On the other hand, sunlight filtering in through stained-glass windows draws architectural detailing and tracery (e.g. the leading of the windows) on the walls opposite them which often cannot be seen in the windows themselves because they are so far away. Commenting on one of the interiors of the Turégano House, Campo Baeza points to a similar effect in a painting by a disciple of Rembrandt, *Man Reading at a Table in a Lofty Room* (c. 1631-1650), in which an invisible window is made visible by the shadow of its frame and leading on the floor, and rays of sun streaming into the room contrast vividly with the darkness that surrounds the scholar bending over his book. The projections that invade the interiors of Campo Baeza’s houses are much more clear and precise because the window frames are unusually schematic in design, but this in no way diminishes their metaphorical impact. They become signs –and dreams– of ‘something else’, so much so that, as in the Dutch painting, it would

Alberto Campo
Baeza, García
Marcos House,
Valdemoro, Madrid,
1991.



come as no surprise to walk into a room and find a scholar absorbed in solitary meditation. A genuine culture of the *domus* is also at work in Campo Baeza's public buildings, most notably the 'Drago' school in Cádiz (1992). Typologically it resembles a convent: the inward-looking complex has the usual stereometric features and relates to the coastal scenery through windows set in blind expanses of wall, which thus become framed views of the outside world. And although the building is organized around a square distribution courtyard to remedy the unevenness of the site, all the communal spaces hug the inside of the west wall. The only two windows in the main facade –eyes gazing at the horizon– are there to bring light to major functional areas. The smaller one illuminates the triple-height entrance lobby, while the larger beach-facing one, which is twice the size, illuminates the library and cafeteria, adding a public register to the dazzling whiteness of the sea view. This is more than a standard patio configuration with all the usual domestic connotations, then; it is also an assembly of architectural features semantically polarized to form a densely meaningful threshold between town and house, public and private.

The concepts of 'stereotomic' and 'tectonic' construction –they are borrowed from Semper, and have been studied in some depth by Kenneth Frampton in *Studies in Tectonic Culture. The Poetics of Construction in Nineteenth- and Twentieth-Century Architecture* (1995)– are central to the contrast between the inertia of mass and the leavening effects of light in Campo Baeza's architecture. The two building methods they imply are exemplified in Campo Baeza's project for the Dalmau House in Burgos (1990), whose ordinary domestic functions are grouped in a hollow, windowless base, while an upper glass volume provides a setting for

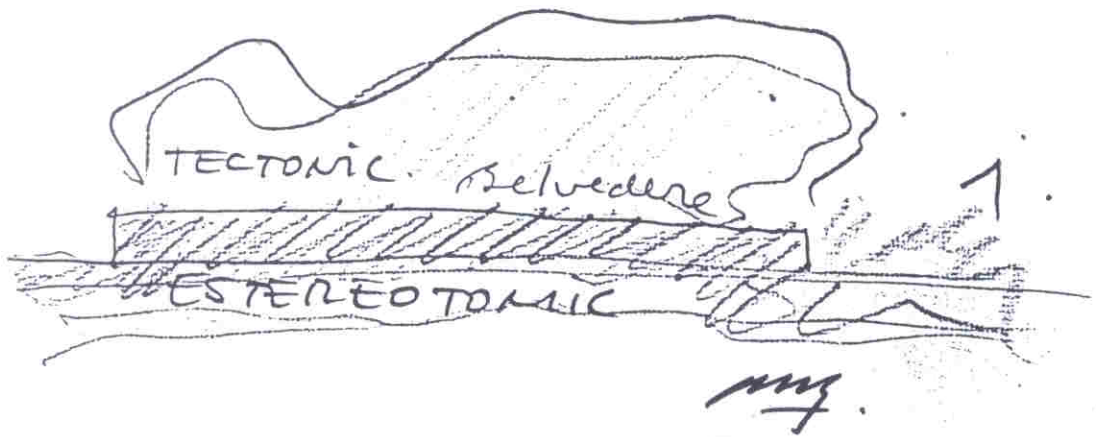
Alberto Campo
Baeza, 'Drago'
school, Cádiz,
1992.

the intellectual activities the house also had to accommodate. This duality, which is also a feature of the competition project for the Philharmonic Hall in Copenhagen (1993), is virtually a paradigm of the process by which light can progressively dematerialize, both conceptually and physically, the solid stone and almost total darkness of the primitive cave dwelling. And it is literally a process of sublimation: the totally transparent volumes –pure, ethereal, crystalline boxes– offer vantage points over the surrounding landscape from inside the body of the house.

The Caja General de Ahorros in Granada (1996), the most representative of Campo Baeza's recent designs, turns the architectural concept of the 'light-trap' into a thoroughly monumental statement. "The central courtyard, an authentic *impluvium* of light, gathers in solid Southern Mediterranean light through rooflights and reflects it off alabaster cladding to en-



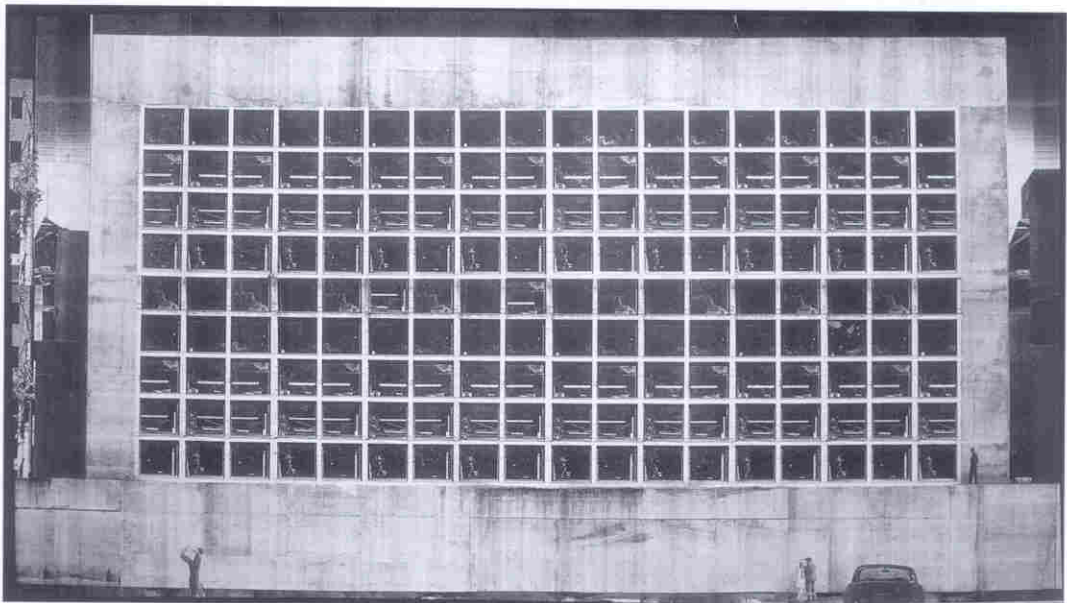
Alberto Campo
Baeza, competition
project for
Philharmonic
Hall, Copenhagen,
1993.



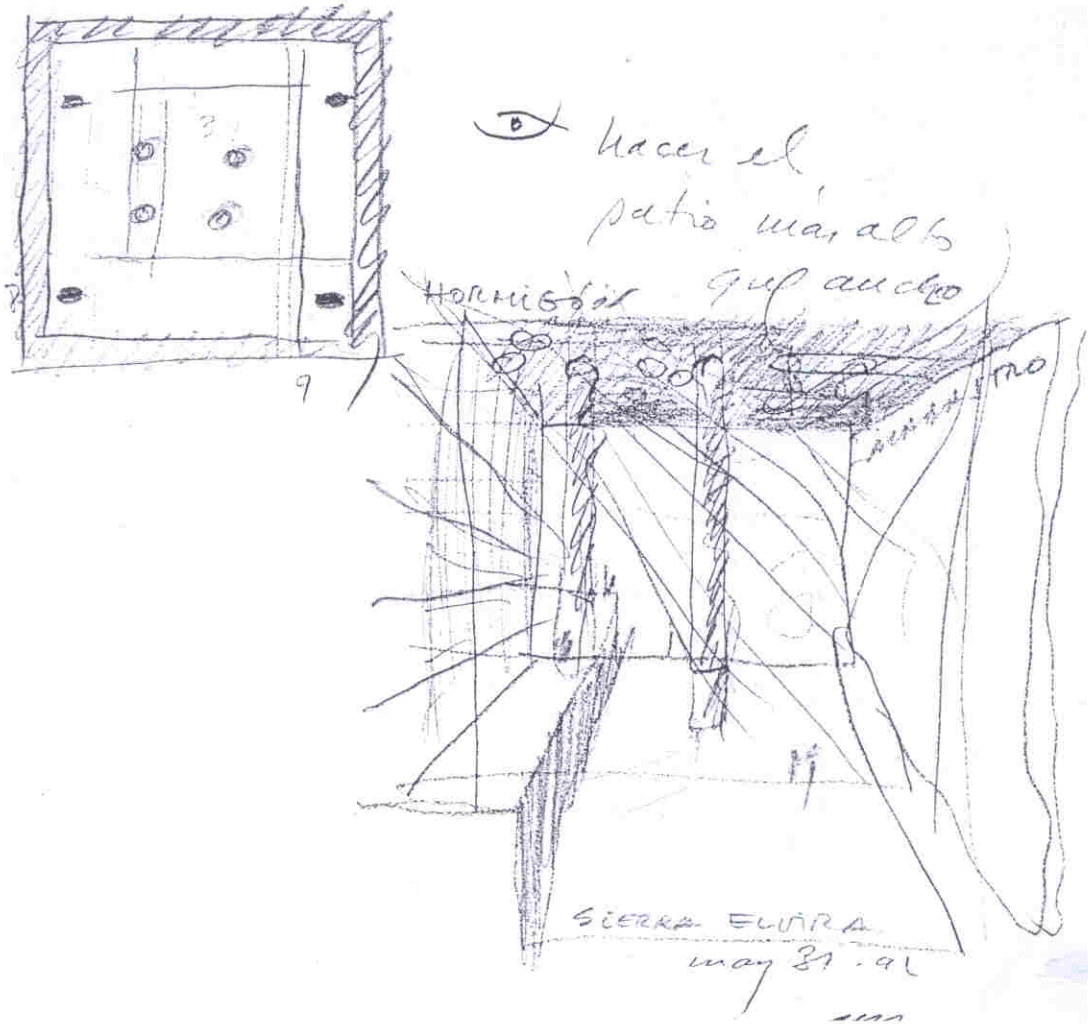
hance the illumination of the public rooms [...] a stereotomic concrete-and-stone box captures sunlight to illuminate a tectonic box immersed in an *impluvium* of light, a diagonal space traversed by diagonal light." Significantly and (so far) unusually, Campo Baeza has listed many of the major influences on this particular design; they range from Owen Williams' *Daily Mirror* Building and G. Pérez Villalta's painting *El navegante interior* to Granada Cathedral, one of the most amazing interiors of the Andalusian Renaissance. Obviously, what these three examples have in common is the *constructional* effect of light, its ability to sculpt space in a genuinely architectural way. In the Caja General de Ahorros Building, Campo Baeza used his full repertoire of light effects to create nothing less than a "a monument to the idea."

Although the word 'monument' is etymologically related to 'memory', 'permanence' and 'testimony', and monumentality is certainly an instance of permanence, any interpretation of permanence and time in modern culture has to reckon with the fact that these terms are more restricted in meaning than they once were. In Campo Baeza's architecture, time serves to delimit another meta-temporal dimension in which chronological time is suspended in frozen eternity. Time is constructed by light "which slowly but surely eliminates the superficial trappings with which architecture is all too often bedecked."

Alberto Campo
Baeza, Caja
General de
Ahorros, Granada,
1996-1999.



Alberto Campo
Baeza, Caja
General de
Ahorros, Granada,
1996-1999.



Architecture built of time and light is resistant to time and change, and aspires to classical permanence.

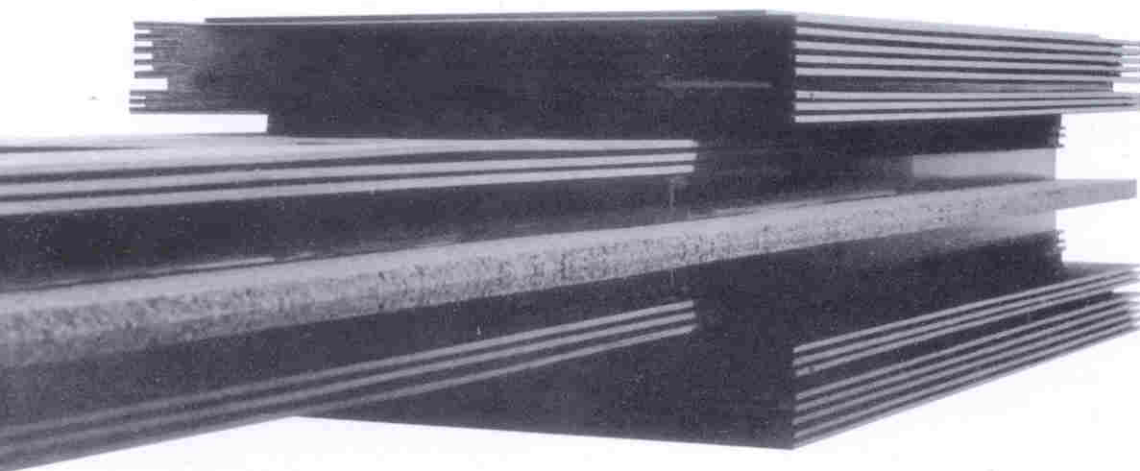
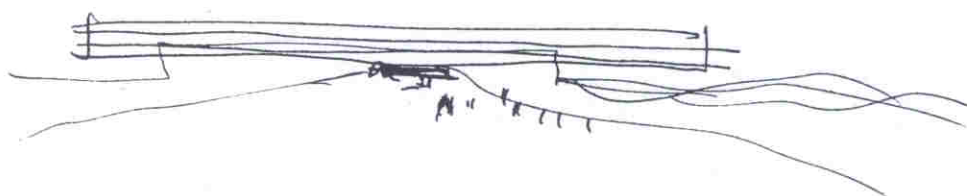
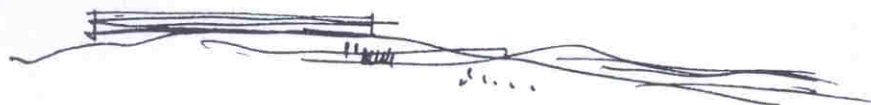
The project for South Tenerife Airport (first version, 1998) contains all these ideas. Though airport design is one of the most complex and challenging tasks facing architects today—physically and conceptually they epitomize those theories of ‘non-place’ that equate even architectural solidity with the hyper-technological abstractness of information systems—Campo Baeza roundly rejects all such futuristic speculation in his declared intention to “build an airport with thought rather than futile technologies that will sooner or later disappear; an idea that can withstand the passage of time.”

When seen as an attempt to raise architecture’s few basic paradigms to the status of absolutes, to extend the range and resources of abstract language, to reinstate the primeval significance of human habitation, the enduring whiteness of Campo Baeza’s buildings is rather easier to comprehend. For him, “white is a symbol of permanence, of the universal in space and the eternal in time. Hair invariably turns white as time passes. So do buildings.” Time, the Great Executioner, turns buildings white, but who does this time belong to exactly? Is it the time of the gods on high, or the time of earthbound mortals? No one would deny that architecture is built on ideas, but isn’t it about time that these ideas became physical things, started dirtying their hands with the realities of the here and now? If the ultimate aim of architecture is to attain Absolute Beauty, cannot this Beauty also be *our* Beauty, or must it always remain *abs-tract*, a thing drawn apart from the thing itself?

Works and Projects

Festival Hall,
Santander, 1971

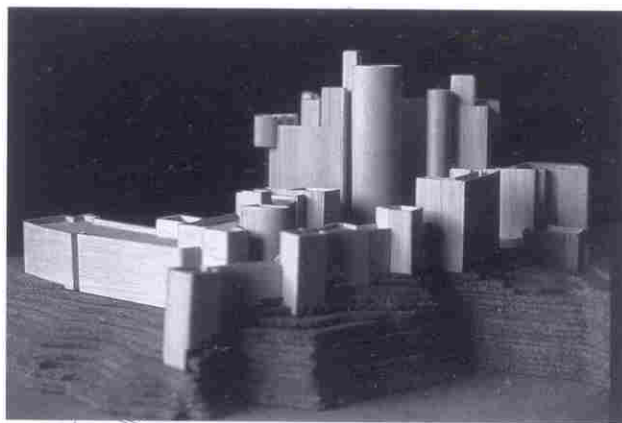
This design for the Santander Festival Hall was the architect's final graduation project, with which he won his first-ever competition. Set beside the sea, this piece of horizontal architecture is posited to have a single, very squat mass containing all the facilities requested in the program. As if floating, a vast and also emphatically horizontal roof rests on this socle and accentuates the serenity of the whole. The 'Miesian' starting point is delicately nuanced by more Nordic intonations *à la* Jacobsen, with whom the architect hoped to work in 1971 - the year in which the Danish master died. The plans of the various floors are organized around different patios, and the whole thing is resolved with a framework and enclosures of steel and glass.



Architect's sketch,
and top and side
views of model.

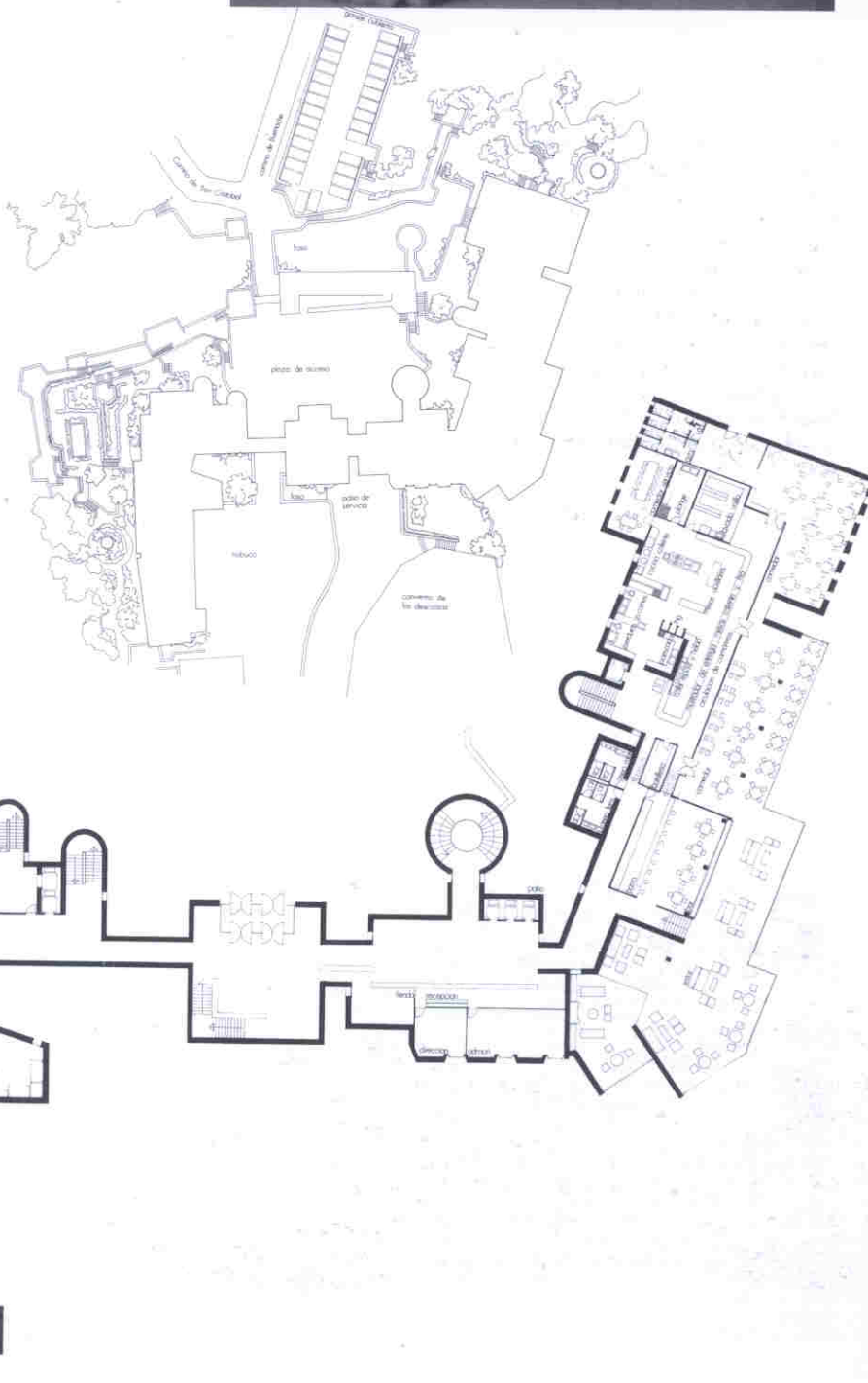
Parador Nacional,
Cuenca, 1973

in collaboration with Julio Cano Lasso,
Miguel Martín Escanciano, José Miguel Sanz
and Antonio Más Guindal



The prime position of the paradox (state-owned hotel), crowning the skyline of the ancient city of Cuenca, straddling the Rivers Júcar and Huécar and resting on the remains of its castle, posed an enormously difficult problem, one resolved with lucidity. An architecture which, by understanding the site and adapting itself to the scale and color of things, to the topography, did not turn its back on being up-to-date. To do this, we choose the path of fragmentation for an architecture whose diversity of functions is served by a diversity of volumes, the scale of which responds to a continuity with the city skyline being completed there.

On the other hand, and also by learning the lesson of history in relation to what already exists there, said volumes rise up from the rock on which they sit in material continuity with it. The colossal concrete of goldish aggregate with which the building would be realized appears, then, like fresh stone. And between these fragments, the interior and exterior spaces would be continually conjoined, framing, in a variety of ways, all of them interesting, the beautiful surrounding countryside.



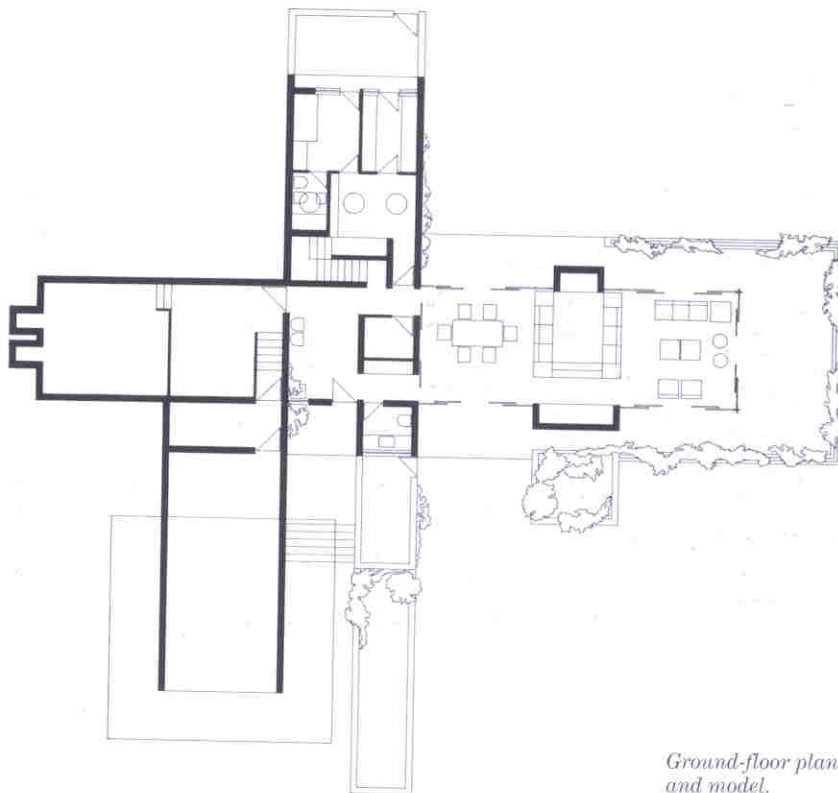
*Model, site plan,
and ground-floor
plan.*

García del Valle House, Ciudad Santo Domingo,
Algete, Madrid, 1974

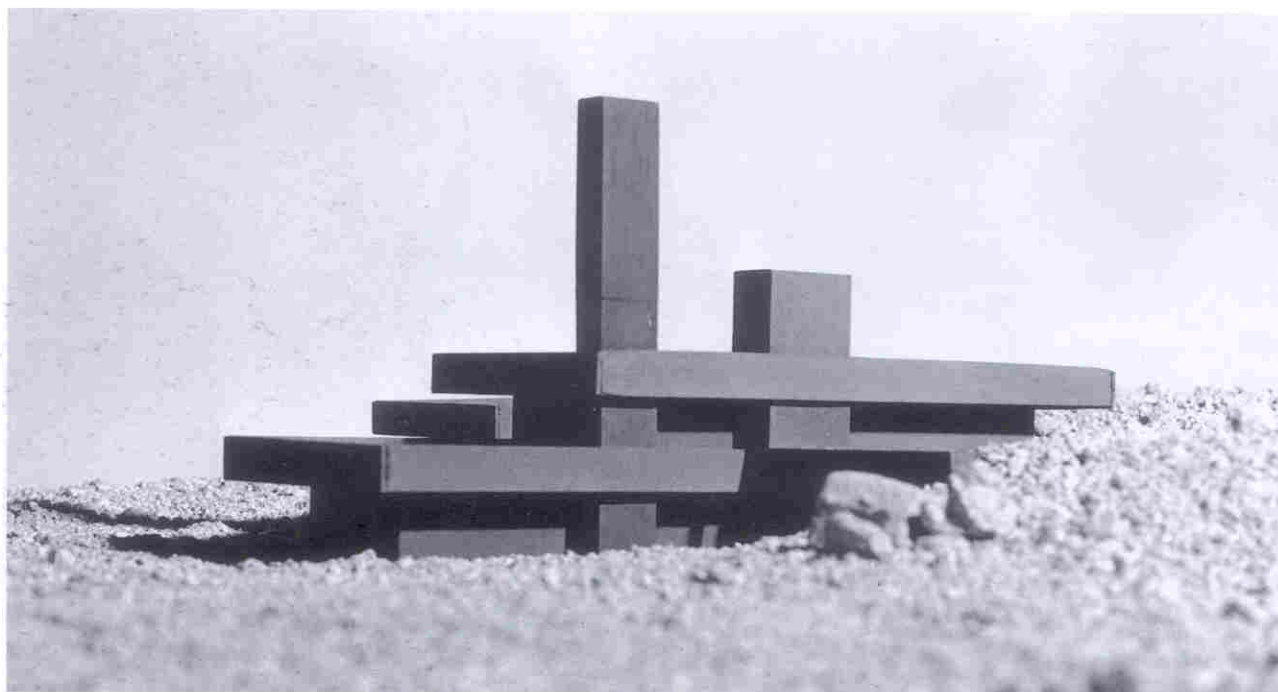
This is the architect's 'opera prima', although the first sketches for it had been committed to paper while he was still a student.

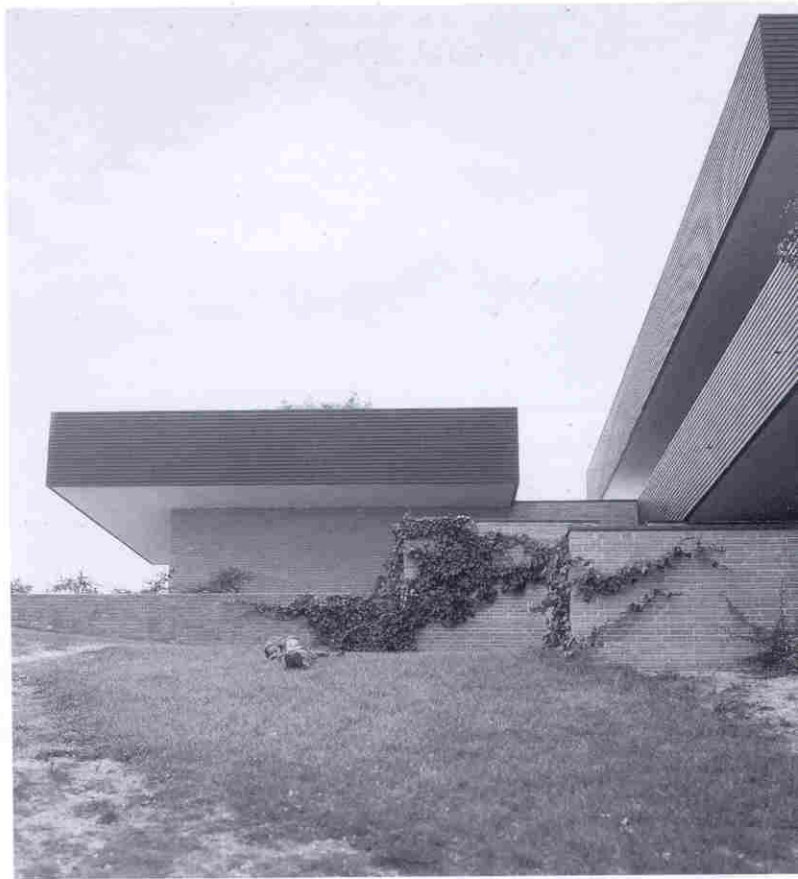
A deck-like architecture of a markedly 'Wrightean' kind is set out on a steeply sloping, elongated plot with fine views towards the north. As a result, the house strives to bond itself firmly to the terrain by means of a series of horizontal planes which are staggered in order to gain a purchase on the site.

This serene horizontality has its counterpoint in the vertical core of the staircase and, above all, in the extremely tall protruding chimney which gives the house its identity. The planes are subsumed by imposing breast-works which further accentuate, if such is possible, their horizontal character; one that is also emphasized by the reduced height of the roofs.

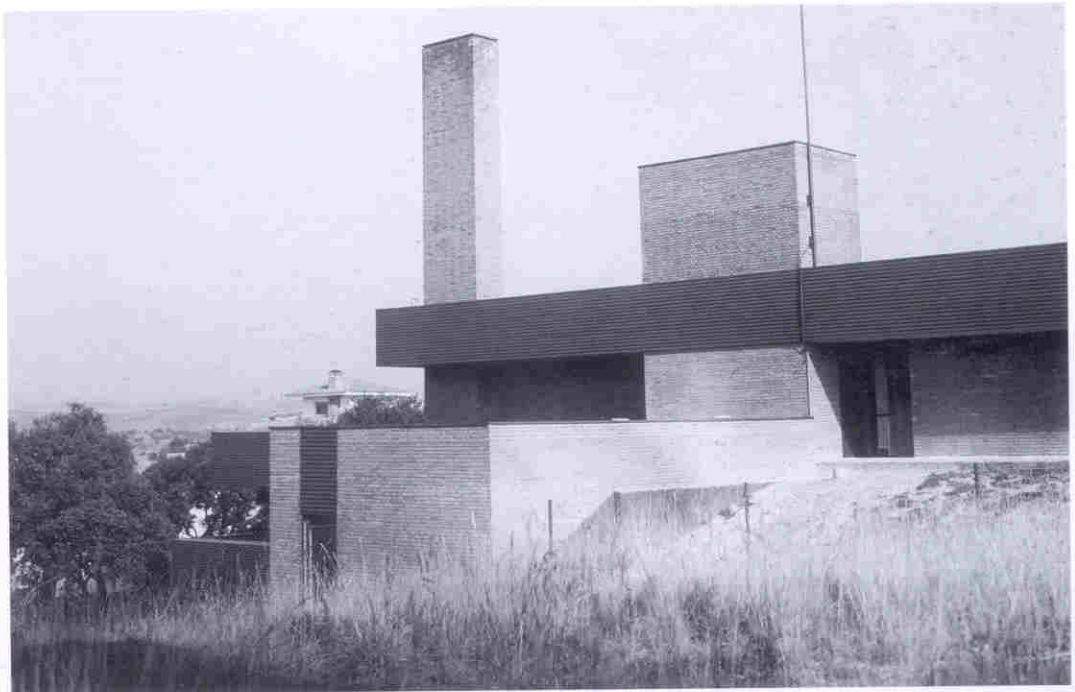


*Ground-floor plan,
and model.*





*The roof and
balcony overhangs.*

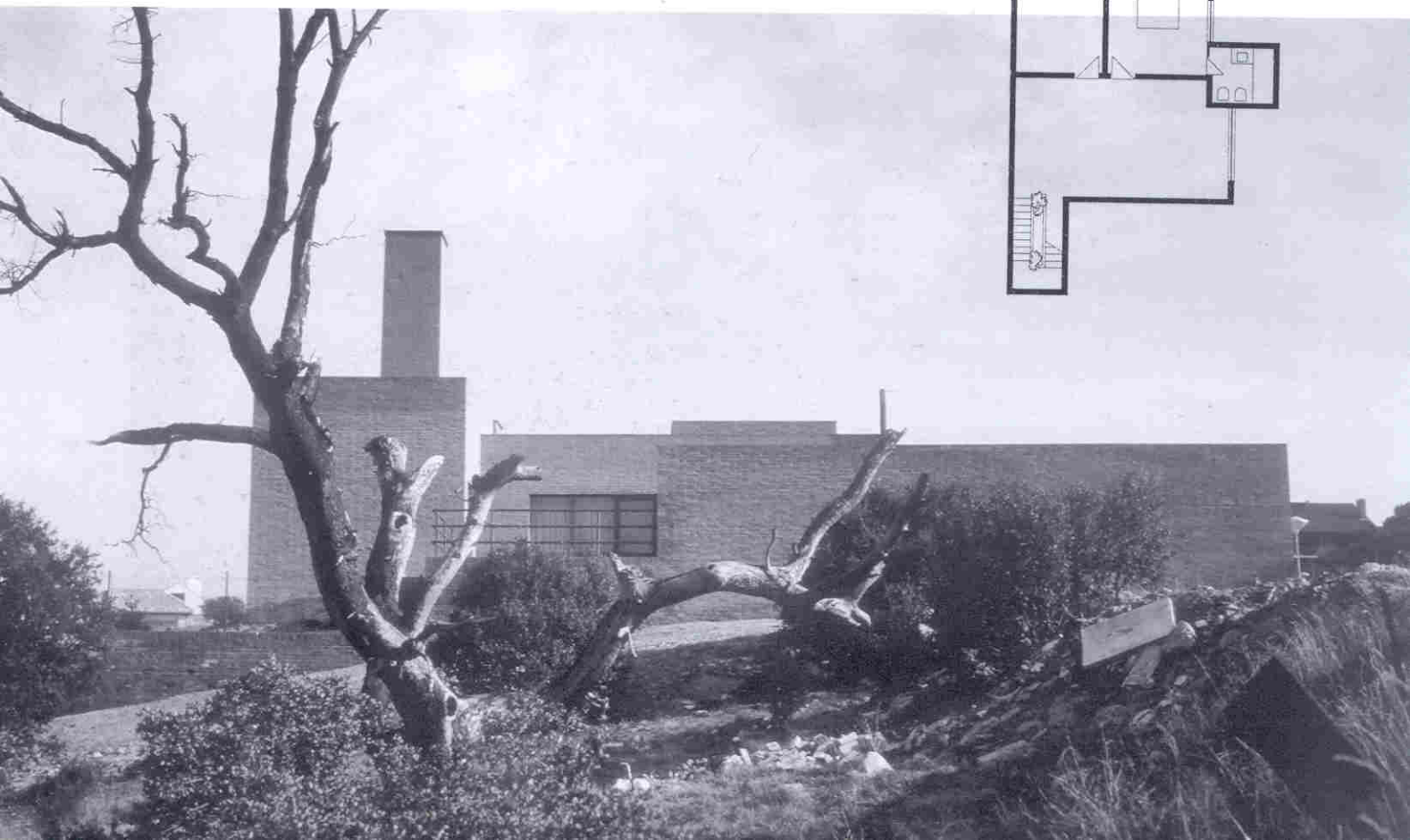
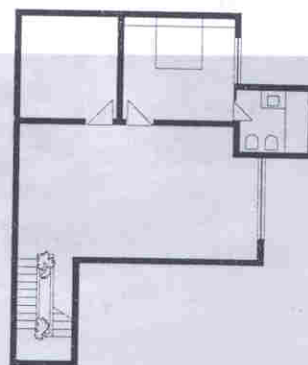


Fominaya House, Ciudad Santo Domingo,
Algete, Madrid, 1974



A side elevation, ground-floor plan and basement plan

Dating from the same period as the previous house, the Fominaya House displays greater formal restraint in the brick volumes corresponding to its different functions. The living area, with its large picture window open to the north and a more tranquil and sober patio looking south, already posits the kind of horizontal continuity that will become a feature of subsequent designs. The structure is also simplified here, with brick as the sole material. Inside, the space gradually changes height, producing an interesting interplay of compression and expansion, suitably underscored by the light. There is certain influence of the works of Julio Cano Lasso, with whom the architect was collaborating at the time.



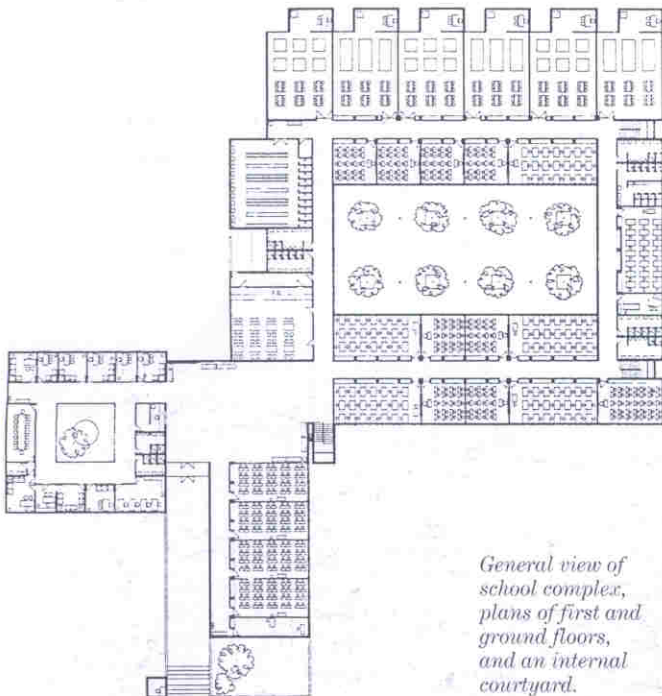
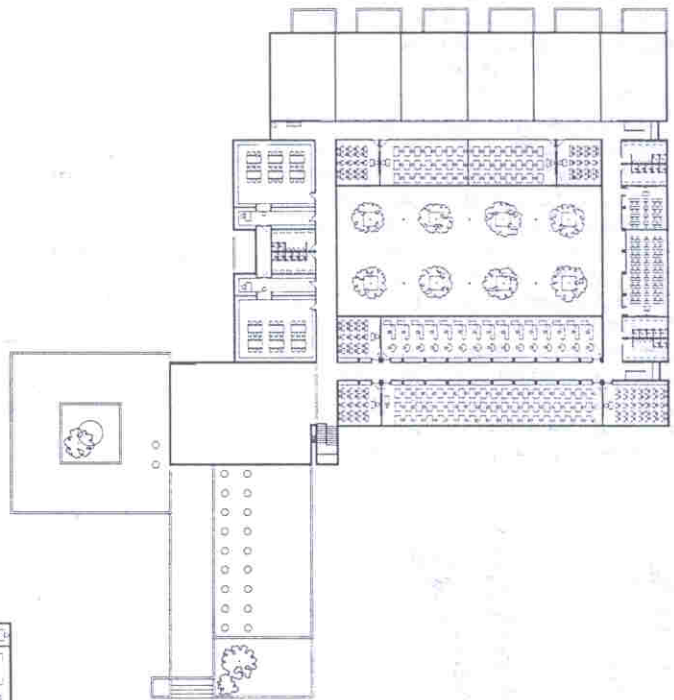
Professional Training Center, Vitoria, 1974

in collaboration with Julio Cano Lasso



The program includes, along with classrooms and offices, semi-industrial workshops. It is based on a linear system of corridors which link up the teaching areas around a rectangular central courtyard. The offices are also organized around a small square courtyard. Both systems converge in the main entrance hall, which accommodates the double height of the two floors of classrooms. Access from outside to this more vertical space is via a more compressed, low-ceilinged porchway. The living quarters and a large storeroom are resolved as independent volumes tautening the open space between them.

Constructionally speaking, the building is of great simplicity, with an exposed metal structure of honeycomb beams which accommodate the services, and main walls of brick, left bare inside and out to help emphasize the feeling of spatial continuity.



*General view of
school complex,
plans of first and
ground floors,
and an internal
courtyard.*



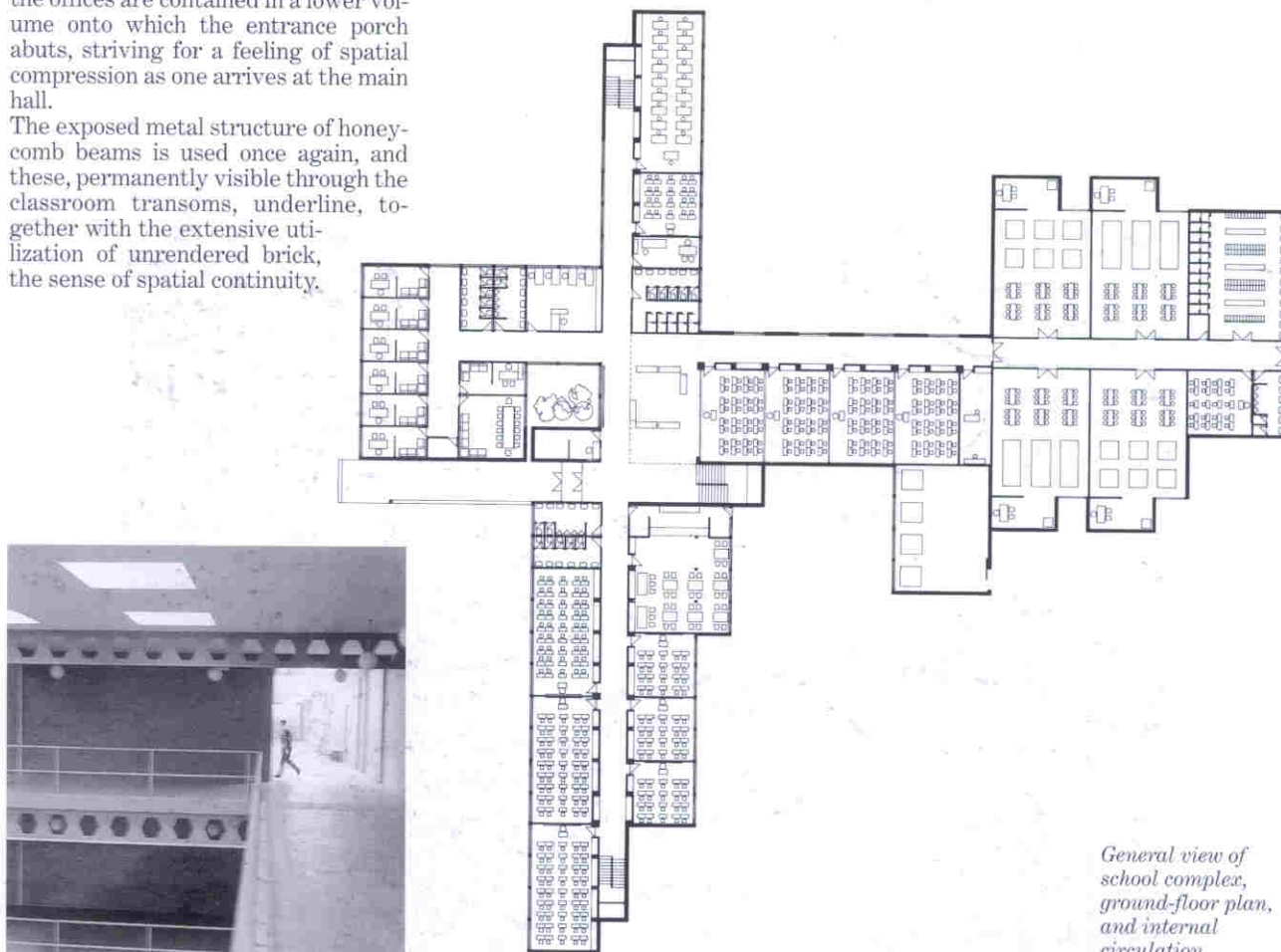
Professional Training Center, Pamplona, 1974

in collaboration with Julio Cano Lasso

Undertaken in parallel with the previous project in Vitoria, and with a similar program, this center was to be built on a three-sided site. The scheme adopted was of two orthogonal axes which converge in the main entrance hall. The longitudinal axis parallel to the road connects up the classroom wing which, taking in the entrance hall, appears as a triple-height screen, its verticality accentuated by the overhead light. The workshop program is organized along the transverse axis.

Organized around a square courtyard, the offices are contained in a lower volume onto which the entrance porch abuts, striving for a feeling of spatial compression as one arrives at the main hall.

The exposed metal structure of honeycomb beams is used once again, and these, permanently visible through the classroom transoms, underline, together with the extensive utilization of unrendered brick, the sense of spatial continuity.



*General view of
school complex,
ground-floor plan,
and internal
circulation.*

Professional Training Center, Salamanca, 1975

in collaboration with Julio Cano Lasso

*Aerial view
of school
complex.*

This project, together with Vitoria and Pamplona, completes the cycle of three educational buildings made one after the other. Here, a residence for 120 students is also included.

The extremely long and narrow plot runs parallel to the river in a north-south direction. The layout adopted is the logical, longitudinal one, with the main axis running in that direction. At the northernmost end, the highrise tower of bedrooms, all facing south to-

wards the sun. Facing north, the glass box containing the living areas provides interesting views of the old town of Salamanca below.

The more public spaces are set out in a line along the main axis, ending at the southernmost tip with the workshops. Before reaching these it is crossed at right angles by the classroom wing.

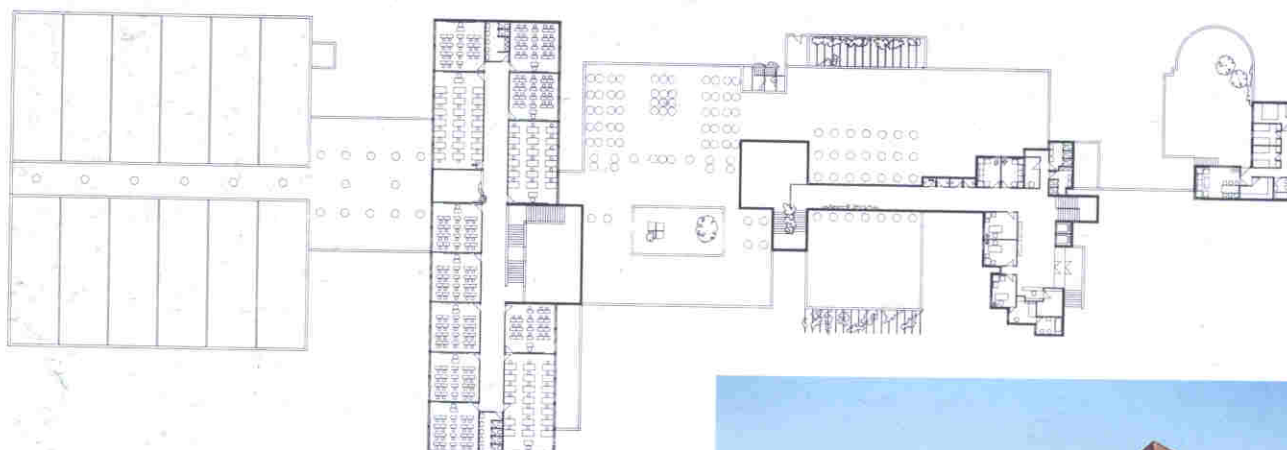
The main entrance hall, plus the three floors of classrooms, are situated at the convergence of the two axes. Its verti-

cal proportions are emphasized by the overhead illumination coming through a reticulated structure in the ceiling that functions as a veritable snare for the light. The beauty of this light-filled space can be appreciated by ascending the main staircase. To get outside one goes along a lengthy and semi-subterranean covered walkway which, given its somewhat shadowy aspect, makes arriving at the brightly lit entrance even more of an experience.



The complex from the south, ground-floor plan, and detail of dormitory tower.

The full-height entrance hall.

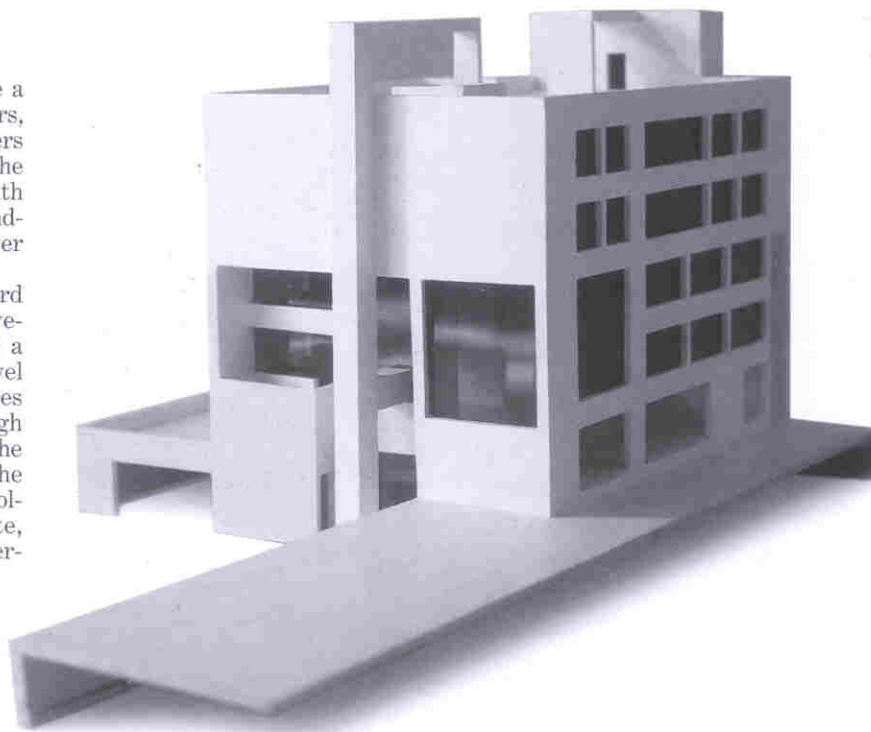




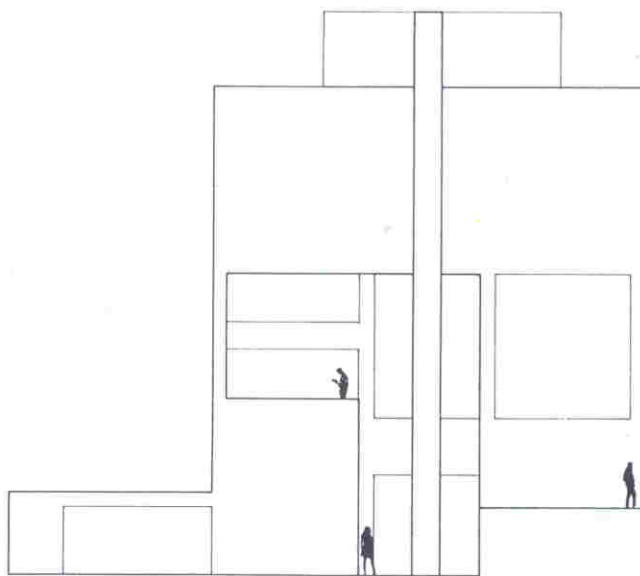
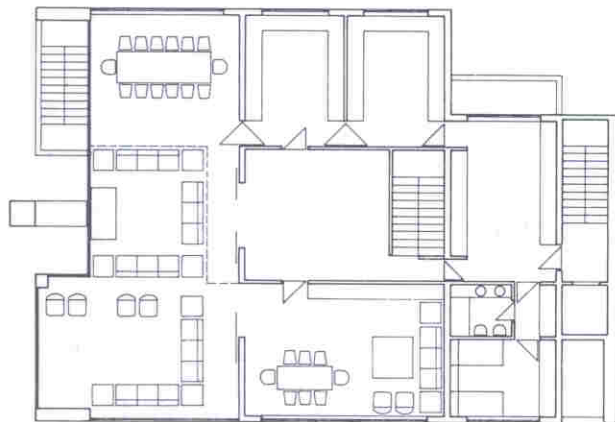
Balseiro House,
Ciudad Lineal, Madrid, 1976

The building was intended to serve a double purpose. Its first two floors, over which the owner's living quarters would extend, was to look out onto the garden, and the top two floors, with more conventional apartments intended for sale, were to have no views over the same garden.

As the terrain has a strong westward slope the basement was built to conveniently emerge at garden level, as a continuation of this. The twin-level space into which the secondary spaces funnel has a garden view through large picture windows which form the main focus of spatial tension. The whole is contained in a single, hollowed-out parallelepiped of white, with the chimney acting as a counterpoint.



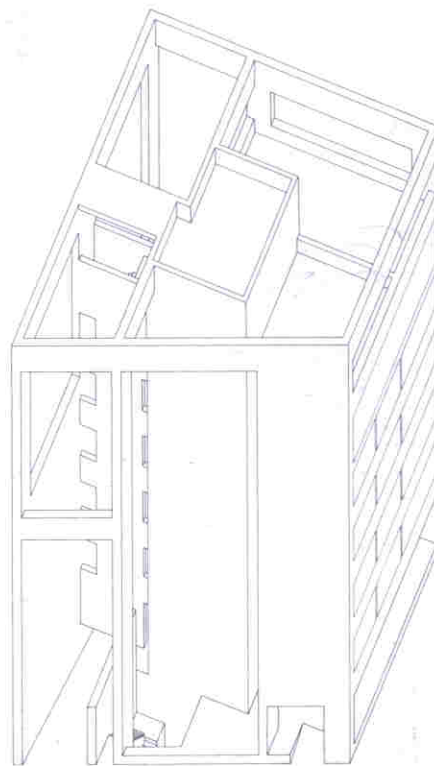
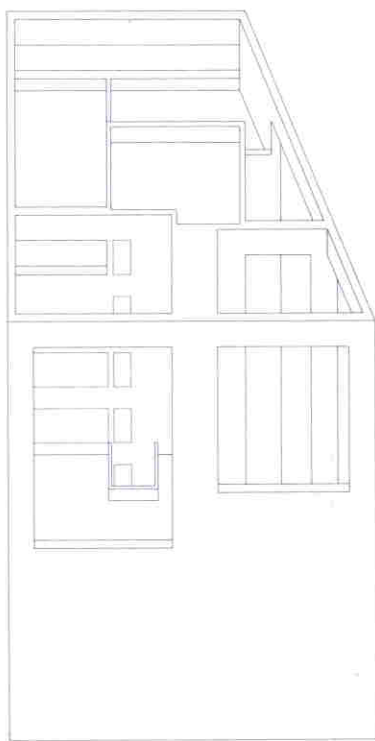
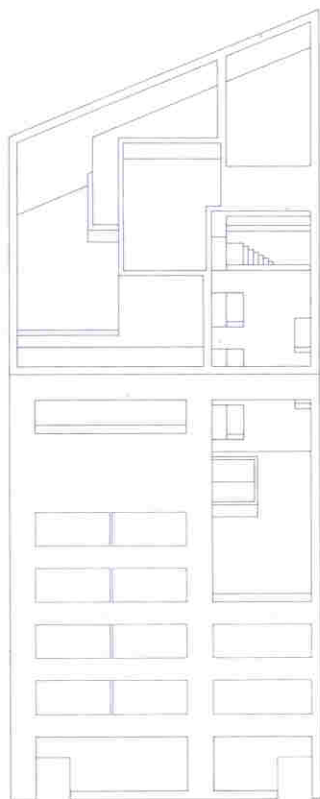
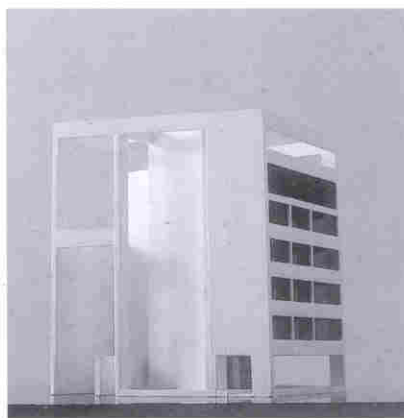
Model, plan of piano nobile, and garden elevation.



Colegio Oficial de Arquitectos,
Sevilla, 1976

*Model, and
axonometrics
showing the west,
south and east
elevations.*

We opted in this scheme for a white architecture which we conceived as being the most appropriate to the Andalusian city. The entire edifice is subsumed within an overall structure which defines a single volume, elaborating this, emptying it out, in order to comply with the building regulations and to resolve the intensive program proposed. We respond to the city spaces by using different scales. Greater scale for the facade overlooking the plaza and its palm trees which springs up alongside the structure containing the open courtyard. A reduced scale on the street side, with a plain facade of flush windows. Inside, the small-sized building fulfils the extensive program and opens onto the more dramatic spaces, like those of the roof terrace or the more transparent ground floor.



Universidad Laboral, Almería, 1976

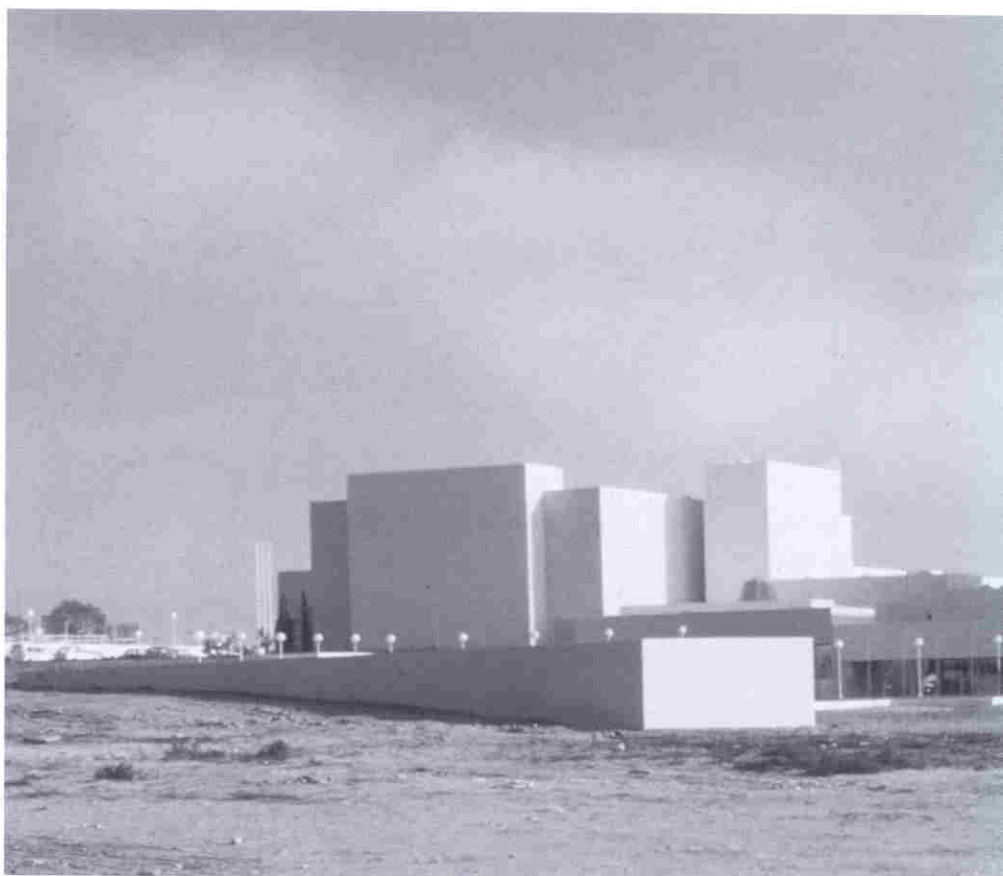
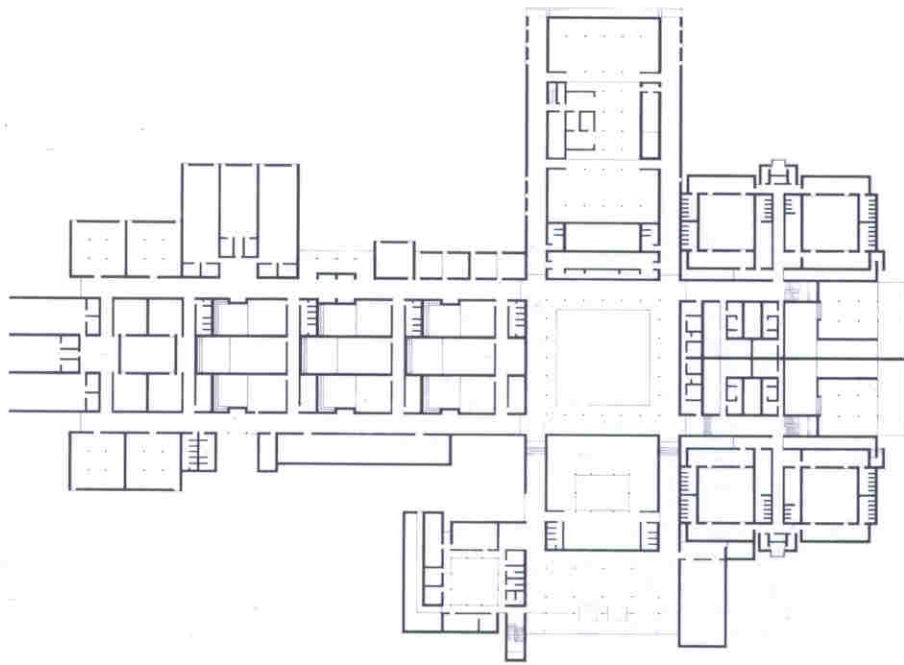
in collaboration with Julio Cano Lasso, Manuel Martín
Escanciano and Antonio Más Guindal

*Ground-floor plan
and general view
of university
complex.*

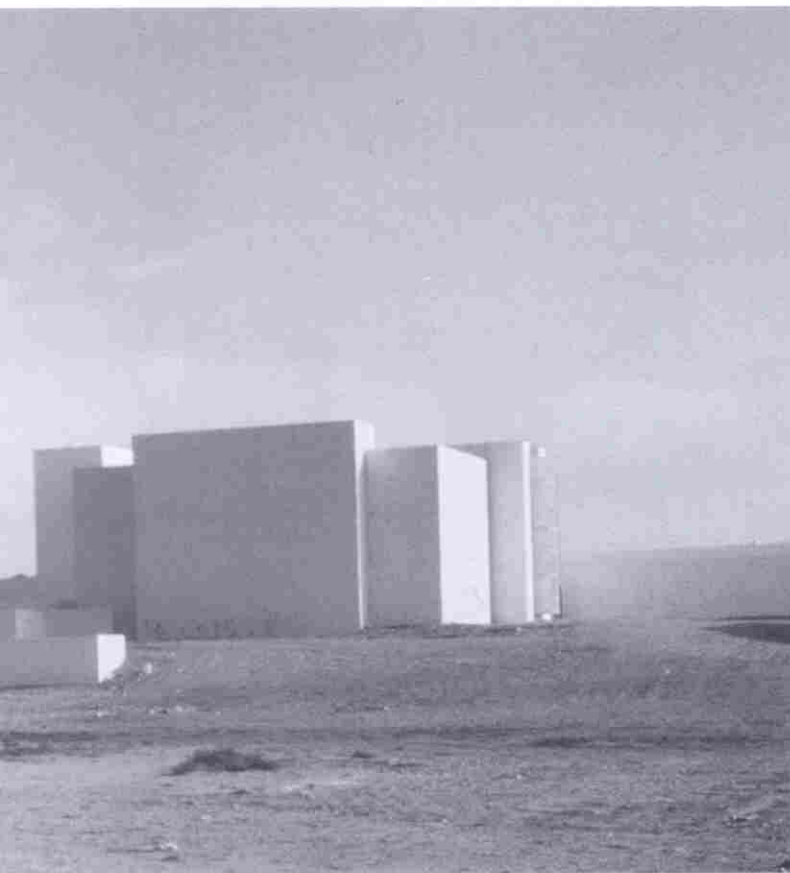
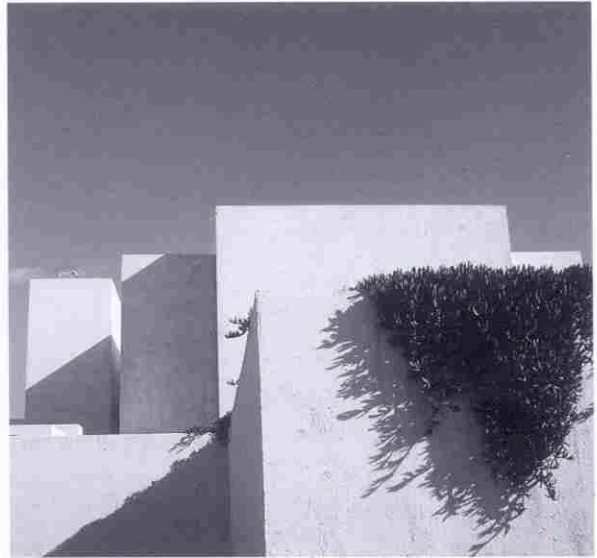
The setting, on an esplanade next to the sea yet without views of it, together with the climate in Almería, would suggest a solution of the 'casbah' type, laid out according to a rational plan. To organize such a complex institutional program a system of streets is established that run into a central square. This network of passageways interconnects classrooms, laboratories and offices to different courtyards, via which the former are lit and ventilated, thus creating a honeycombed organism that is highly efficient and typologically proven for such a climate (the Chanca area of Almería). In some spaces the light sources are accentuated by raised skylights which, protruding from the roof, make for a striking impression.

It was always considered that, with the climate thus controlled, the courtyards would become verdant gardens full of local varieties of plants. Convolvuli, bougainvilleas, jasmine and climbing vines were intended to grow there, thus providing for interior-exterior continuity in the day-to-day life of the building.

From outside the organism seems to be closed off, as if defending itself from external forces. The whole building is of great simplicity, with an orthogonal 4 x 4 m grid laid on top of a highly rational plan, thus allowing for unlimited growth.



*Details of exterior
and one of the
top-lit entrance
halls.*



Cathedral square, Almería, 1978

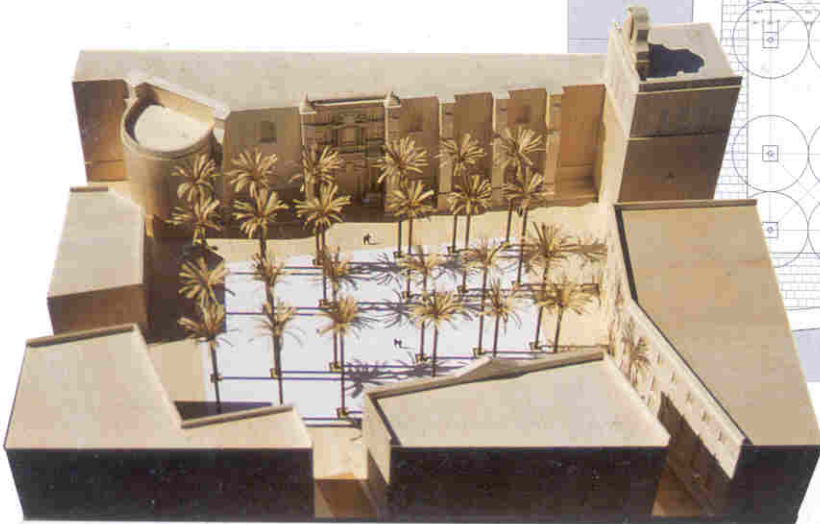
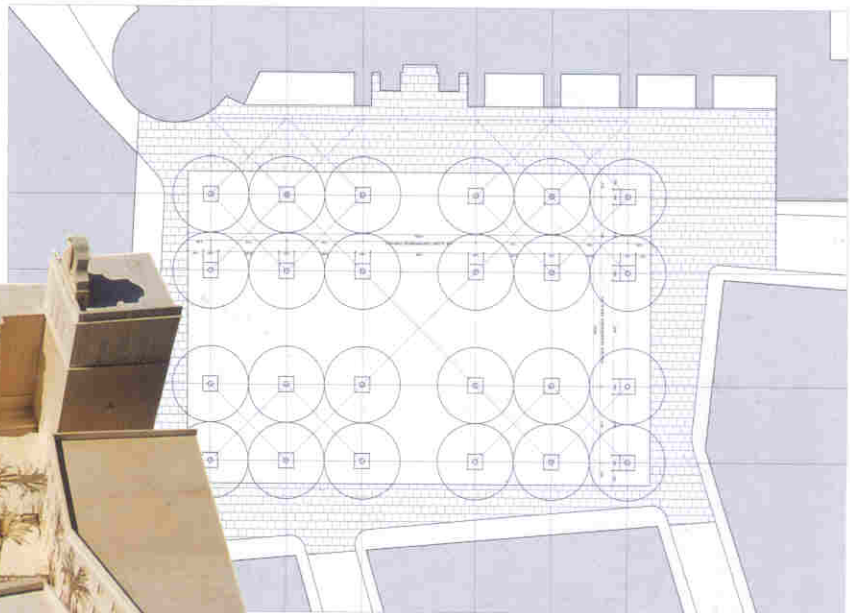
collaborator: Modesto Sánchez Morales

*Detail of Cathedral
square model
showing the rows
of palm-trees;
site plan, and
model from above.*

This design was the winner of a national public competition organized in 1978. The jury pinpointed its main virtues as being its totalizing vision of the problem and its resolution with the maximum economy of means.

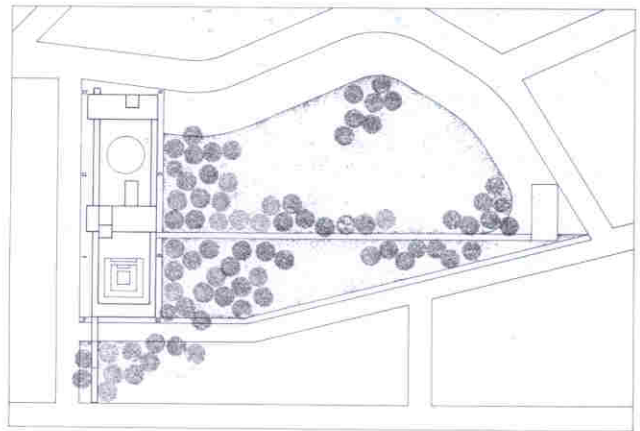
It was a question of reorganizing the Cathedral square in Almería. A straightforward architecture "without architectures" is put forward. The square is paved with white marble from Macael, as are the sidewalks of the city's main streets. Twenty-four palm trees, somewhat taller than the Cathedral, are set in place, and they, like the columns of a lofty church nave, define the space looked over by Juan de Orea's Renaissance facade, as if this were an altarpiece.

We have sought to take the "more with less" idea to its most radical extreme.





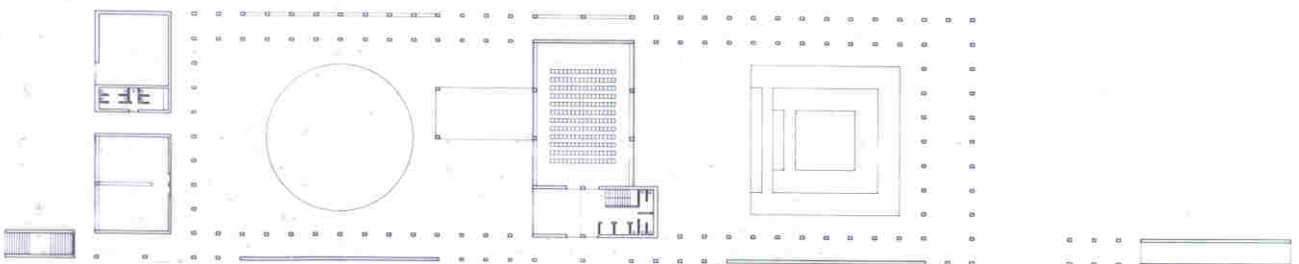
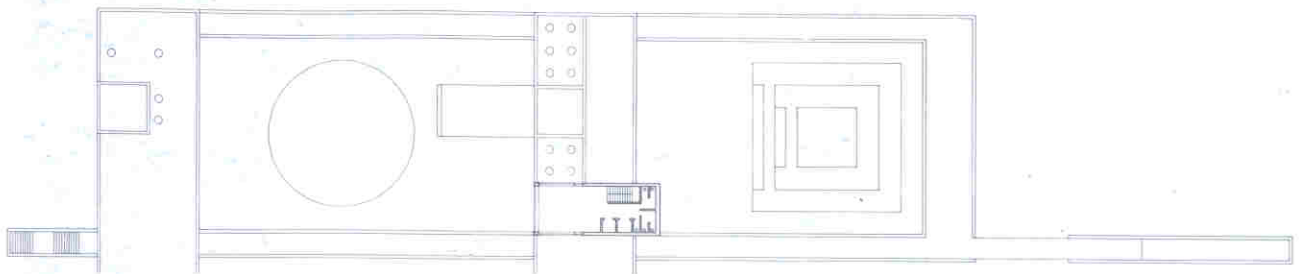
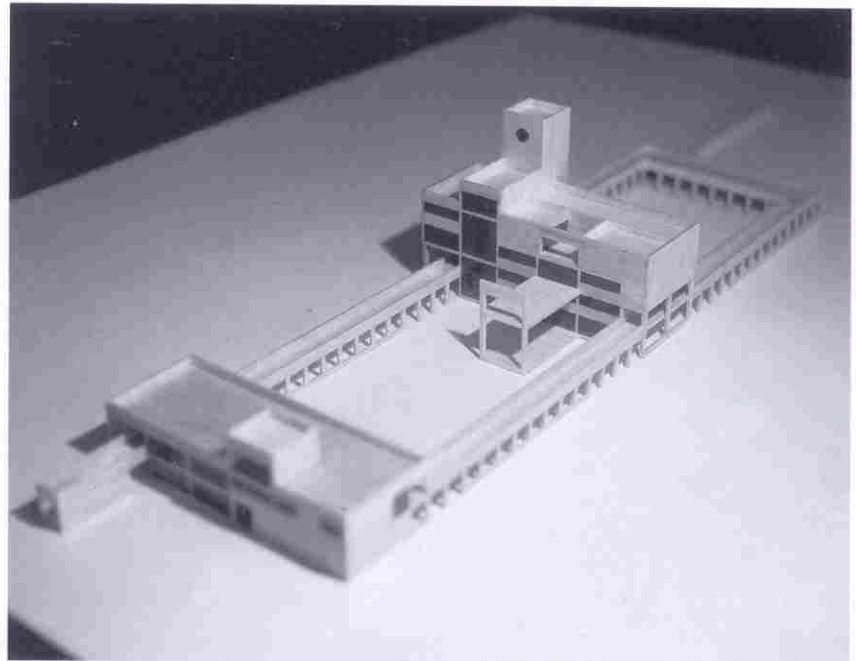
Town Hall, Fene,
La Coruña, 1980



This design won first prize in a nationwide competition organized in 1977. The creation is proposed, in a territory of scattered buildings lacking a consolidated urban fabric, of two squares defined by the various architectural entities that contain the necessary Town Hall services.

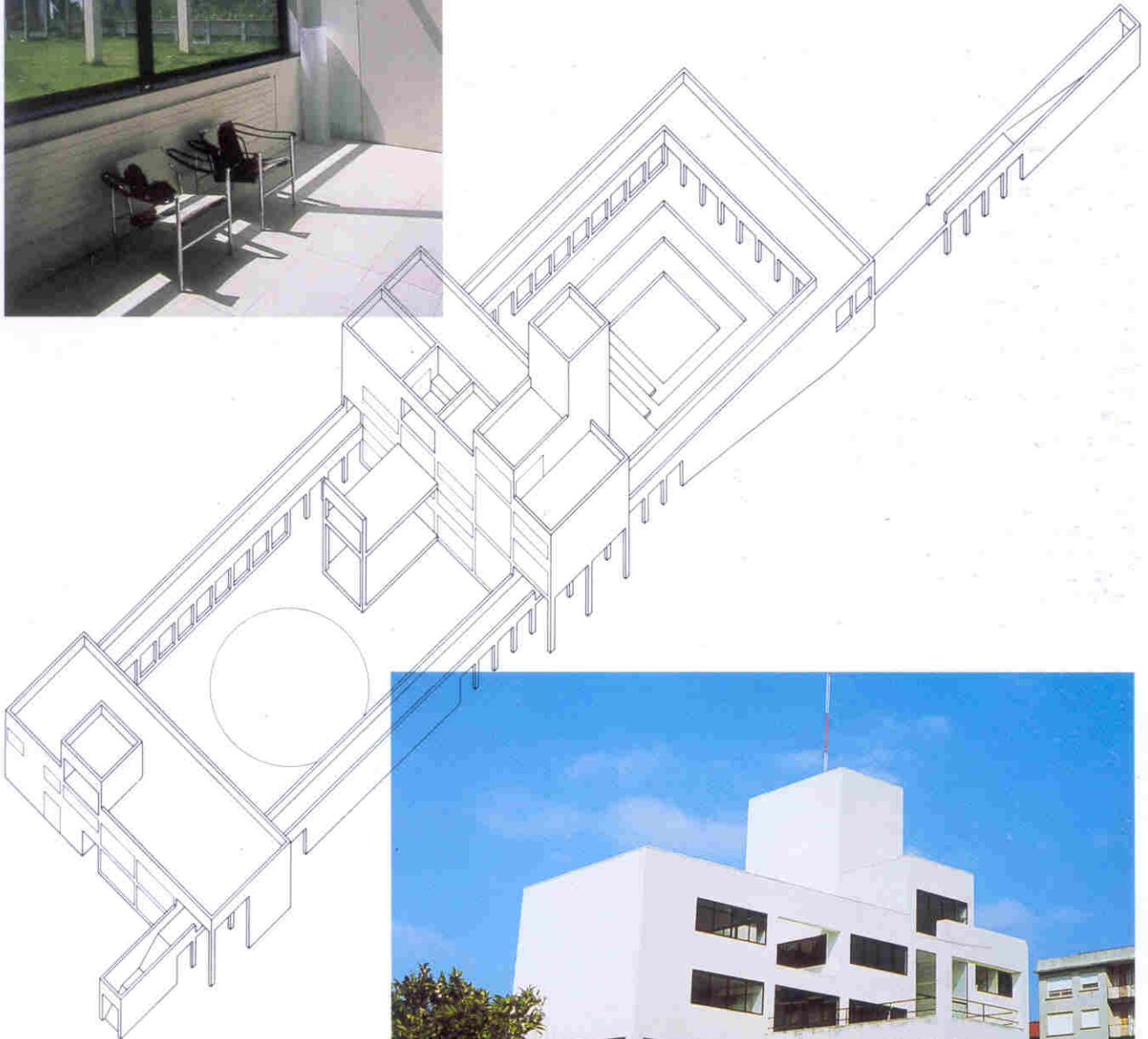
The rectangular site is delimited by three roads and a wood along one of its longer sides. The main building, with its easily recognizable symbolic elements - the 'clocktower' and the 'mayor's balcony' -, is situated in the center, between the two squares. One of these is residential in character; the other cultural. The long sides are edged with colonnades, and the two other entities on the shorter sides house different services.

The central building is extremely transparent, open to the north and somewhat more enclosed to the south. Everything is resolved with the formally restrained and simple white architecture which, along with that built of stone, is common to this part of the country.





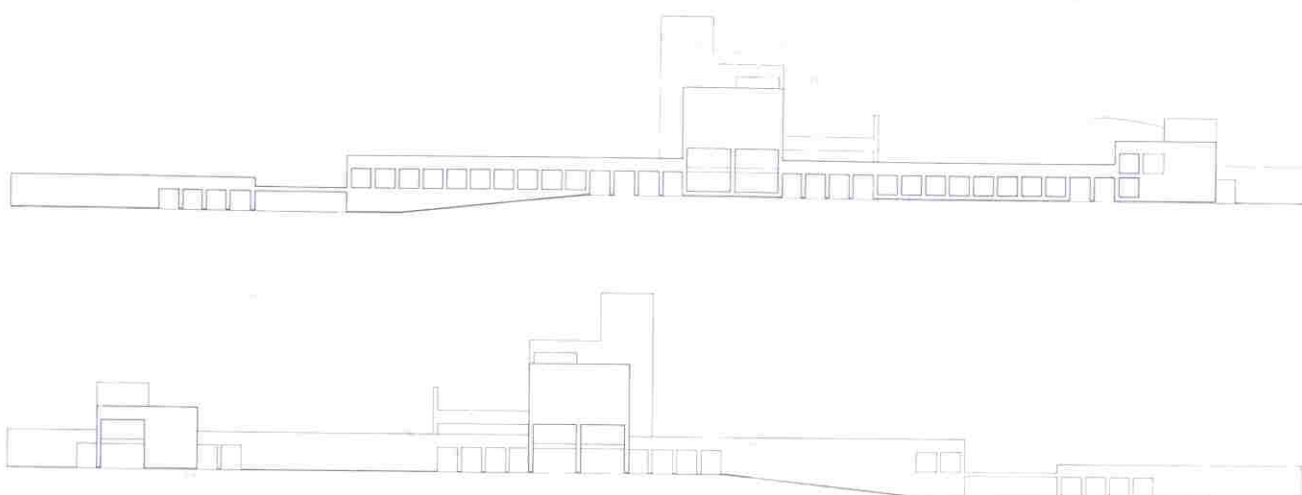
*Interior detail,
general
axonometric, and
view of town hall
showing the clock
tower and the
terrace overlooking
the assembly
courtyard.*



◀ *Site plan, model,
and plans of first
and ground floors.*

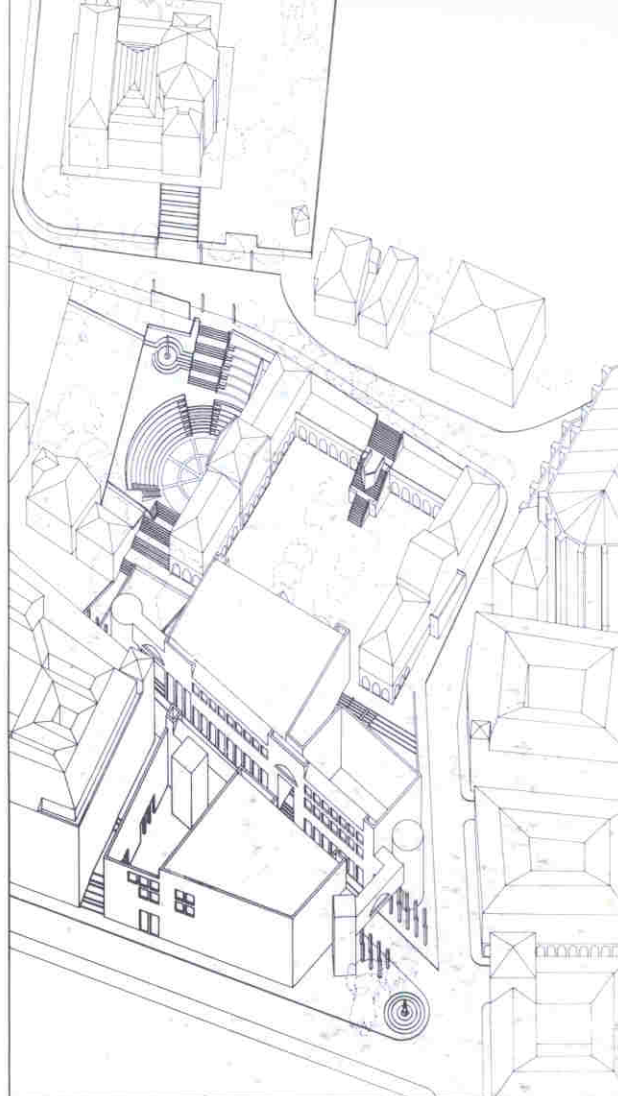
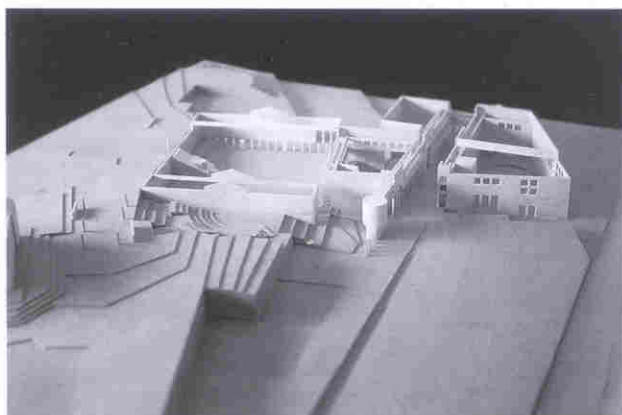


Facade overlooking assembly courtyard, and elevations on road and park.

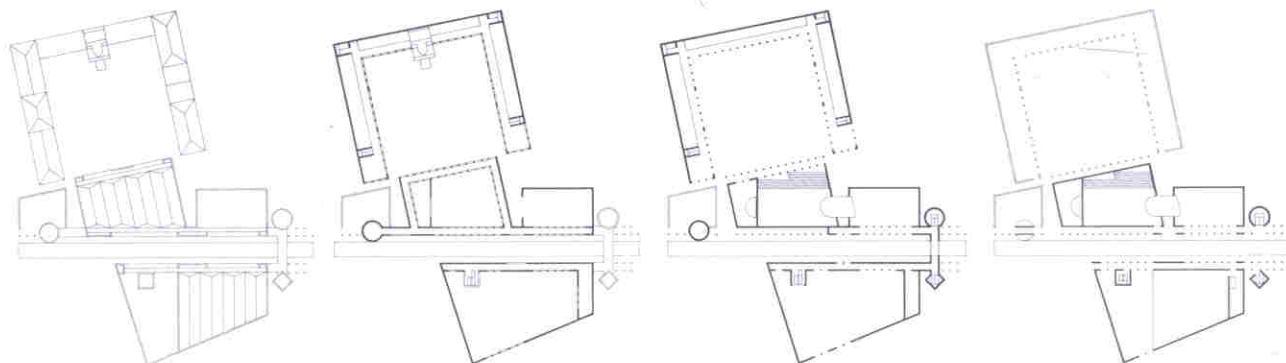


Cultural center, Guernica Vizcaya, 1981

A space was to be created to house Picasso's 'Guernica' in the small town of the same name. It was decided that, instead of creating an isolated building, one ought to intervene by reconstituting the town destroyed by the bombing which inspired this classic work. Three buildings are planned to link the town to Guernica's Casa de Juntas: an auditorium and two courtyards, the first open and the second one closed, with 'Guernica' hung on the rear face of the facade. All the buildings have colonnades, as an extension of those already existing in the old town. And allied to this, the sole material used is stone.

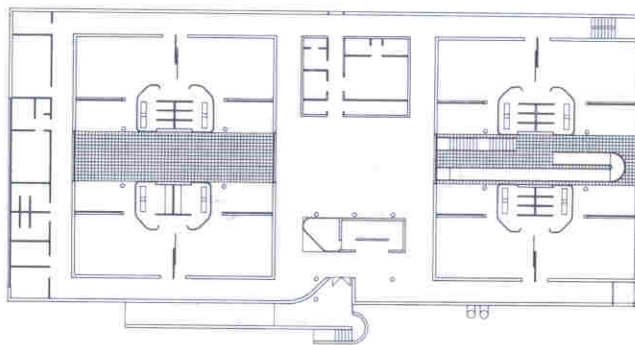


*General
axonometric,
model, and plans
of various levels.*

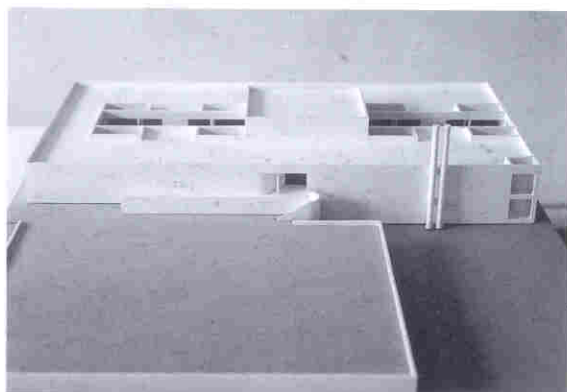


Nursery school, Aspe,
Alicante, 1982

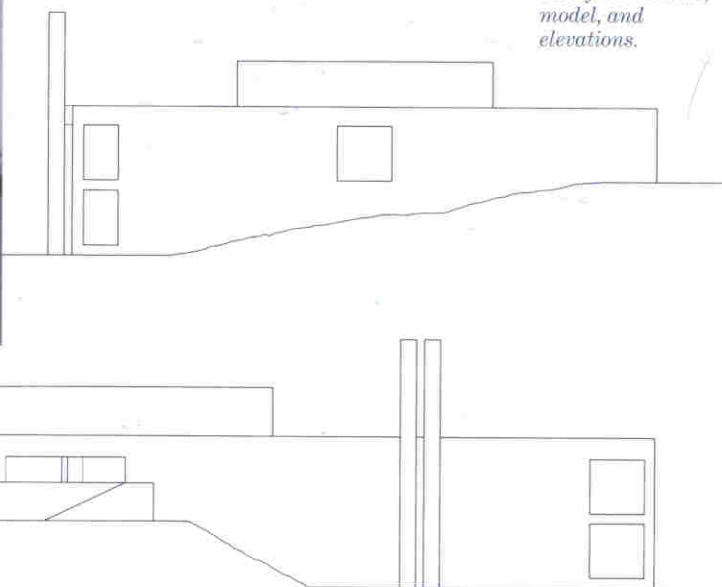
collaborator: Javier Esteban Martín



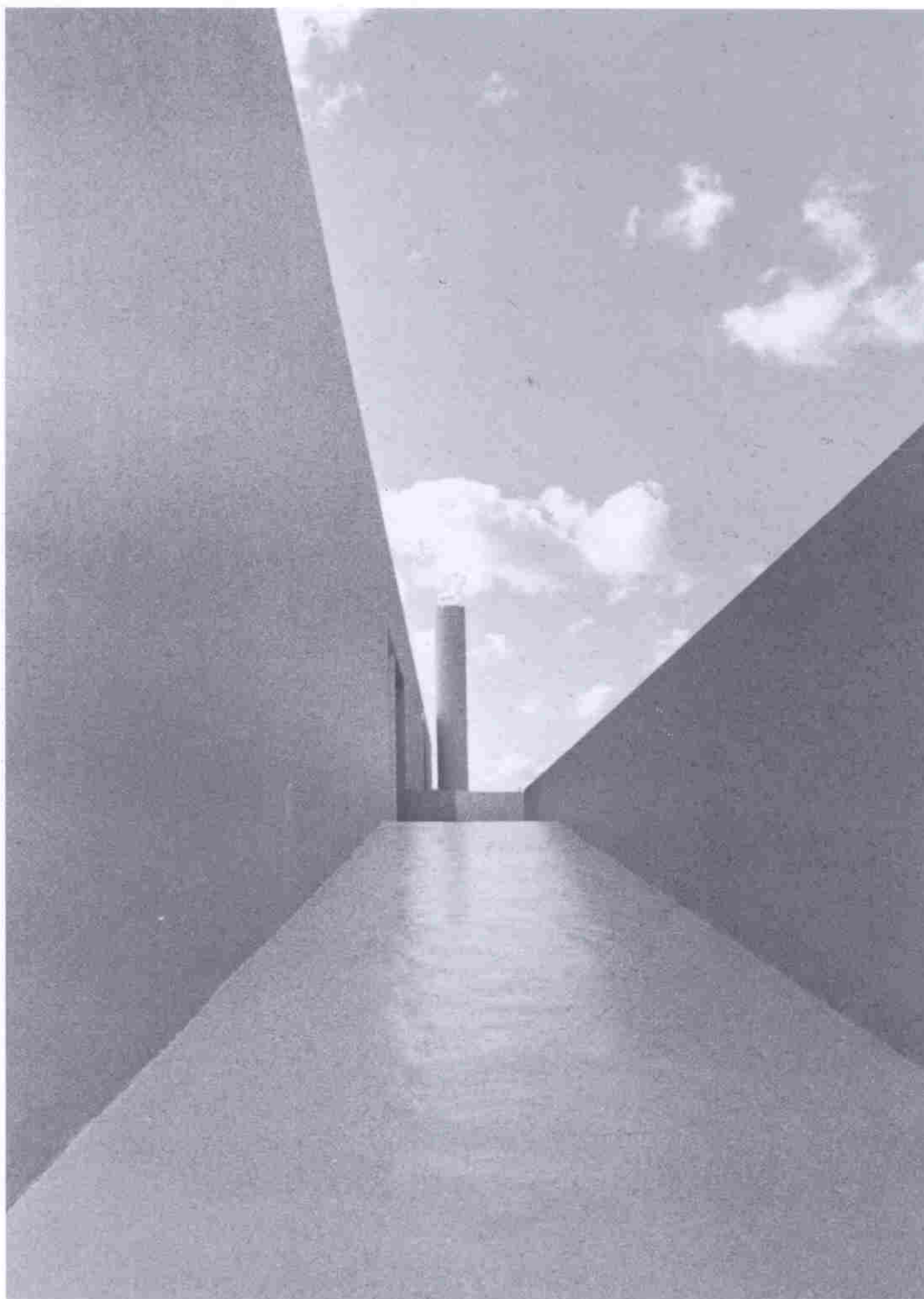
The run-down surroundings and the restricted size of the plot would suggest an inward-facing building, translated here as a white box with well-lit spaces inside it. Compositionally, this is articulated as two patios onto which the classrooms open. One of these accommodates the sloping terrain, to whose lower level one accedes via a set of steps and a ramp which tauten the space in question. Set between every other classroom, the specially adapted toilet facilities for the children are made brighter by exterior walls of glass block. The central space, providing for access and mixed use (the entrance hall, dining room and covered play area), receives horizontal light from the patios and vertical light from the skylights in the ceiling.



*First-floor plan,
one of the corners,
model, and
elevations.*



The entry ramp.





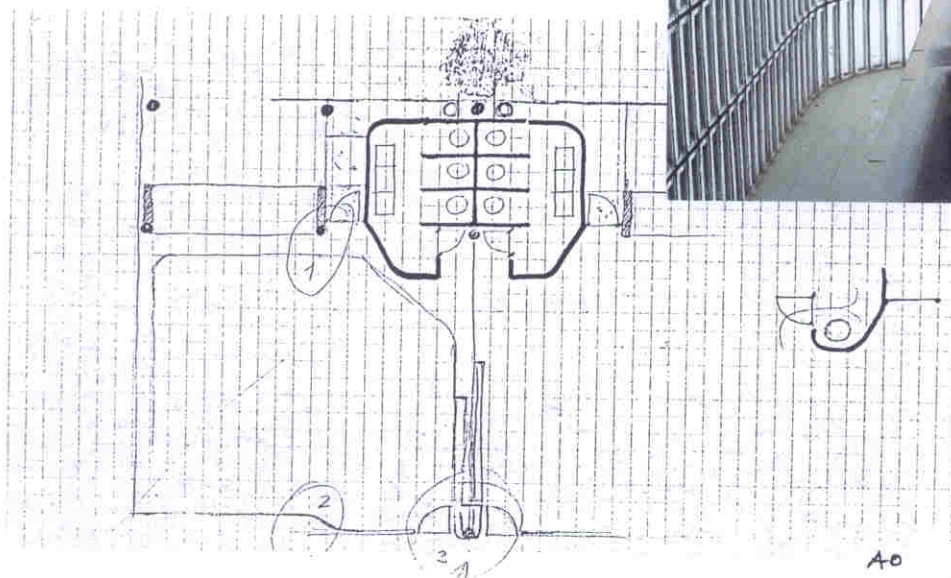
*Details of stairs
and modelling on
one of the internal
facades, and view
of main courtyard.*







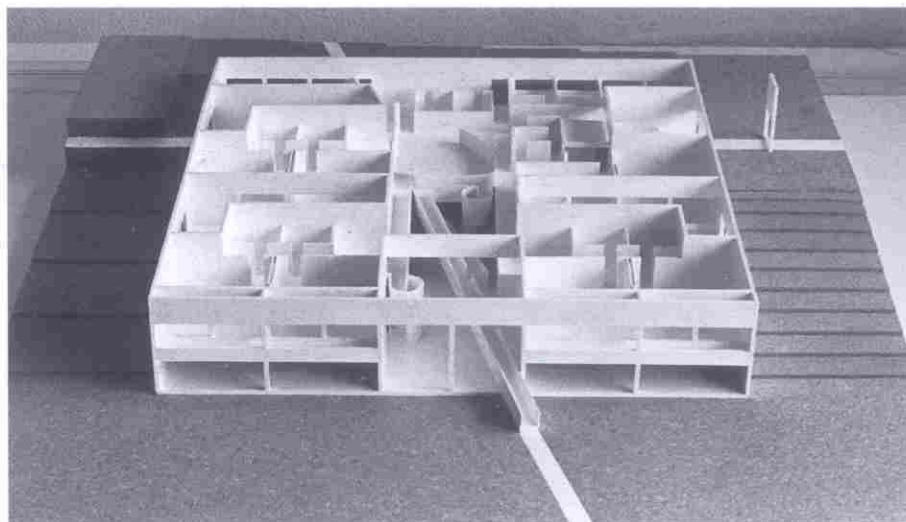
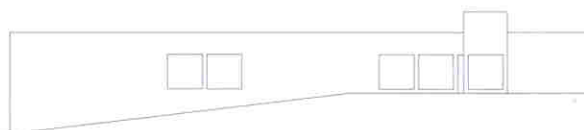
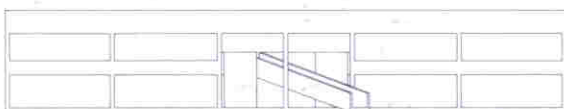
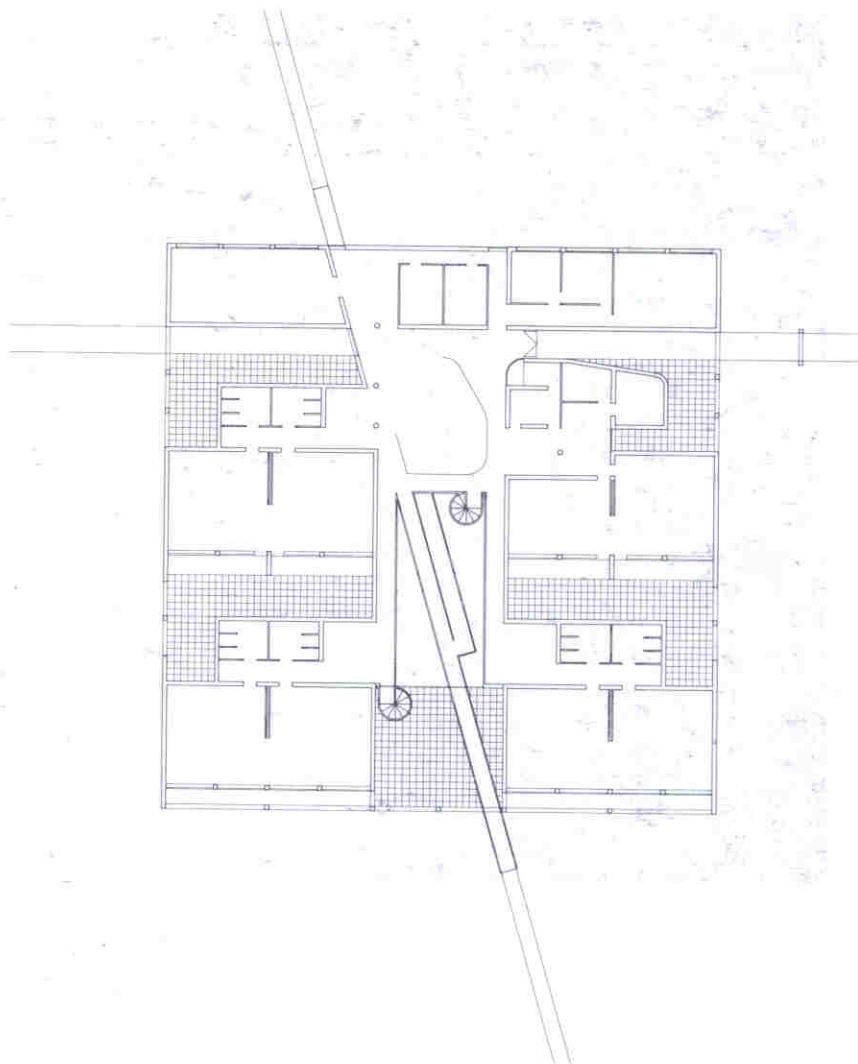
Internal circulation, one of the bathrooms with glass-brick walls, and architect's sketch of service nucleus.



Nursery school, Crevillente, Alicante, 1982

collaborator: Javier Esteban Martín

Closed to the outside, this building appears as a white prism, square of base, which defends itself from the run-down surroundings. The steeply sloping plot has a garden on its lower side. Successive patios are joined up to either side of a main central space. The latter is double-height, in order to be able to open onto the garden. Access is gained via a ramp which, with its diagonal layout, becomes that space's main feature. The right correspondence is thereby established between the interior understanding of the building, with its large single space, and the exterior, compact and taut, which suggests a similar sense of unity. Various strategically placed skylights lend a tautness to said space, with light once more the main concern here.



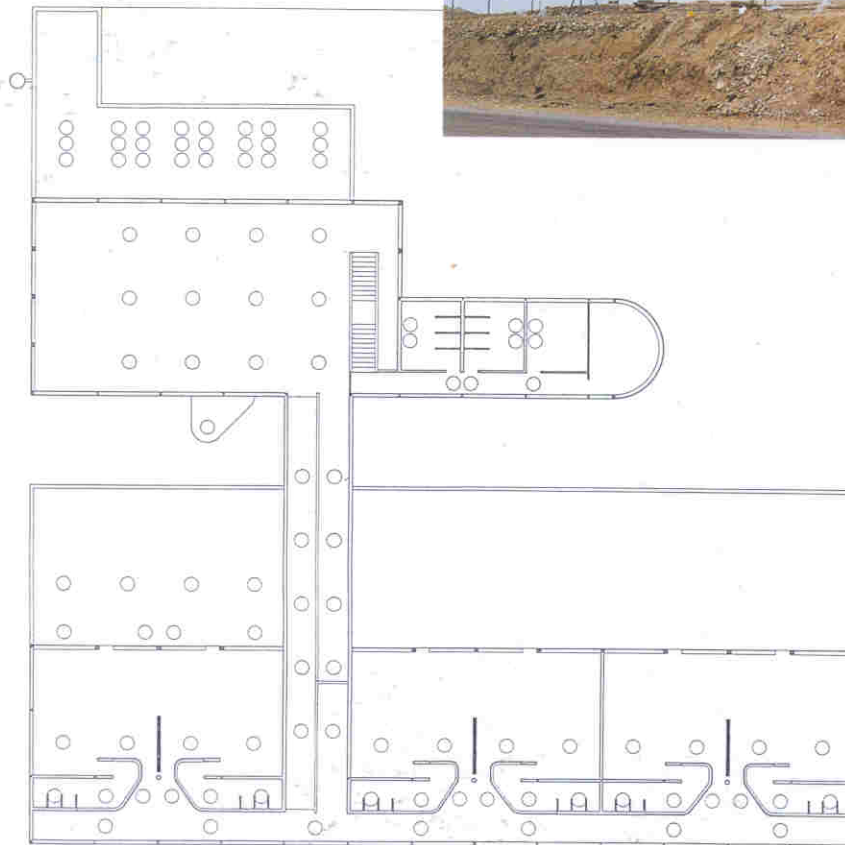
*First-floor plan,
entrance and side
elevations, and
open model.*

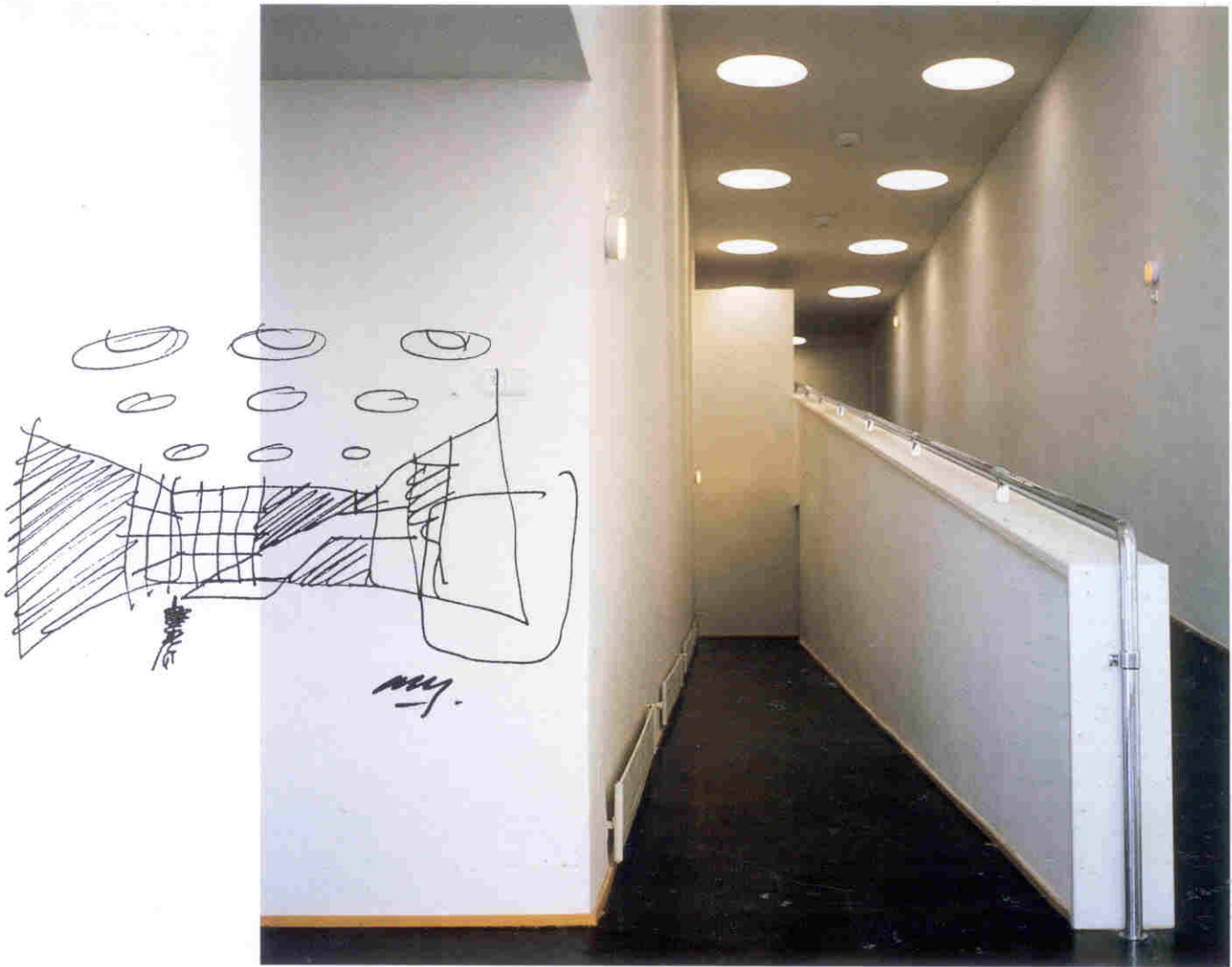
Nursery school, Onil, Alicante, 1982

collaborator: Javier Esteban Martín

*One of the corners,
and ground-floor
plan.*

The somewhat fragmentary floorplan is a consequence of adapting the stipulated program to the uneven topography of the plot. Laid out linearly, the classrooms are situated in the upper part of the building, with each classroom having an east-facing terrace connected to it to catch the morning sun. A single ramp connects this area to the lower floor, which contains the multi-purpose space through which one enters the building. This general space, with its extended floor area and double height, has huge windows that look north onto an adjoining wood. Similar windows in the opposite corner, where the access stairs to the Administration area are, receive direct light from the south.





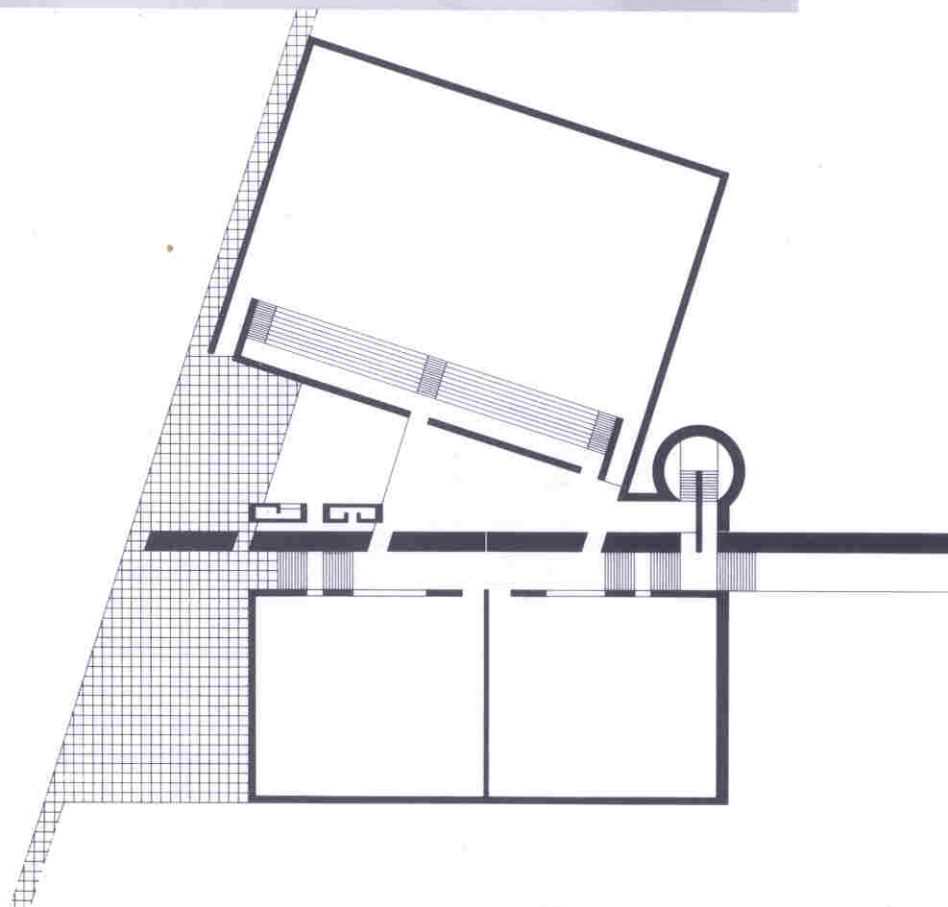
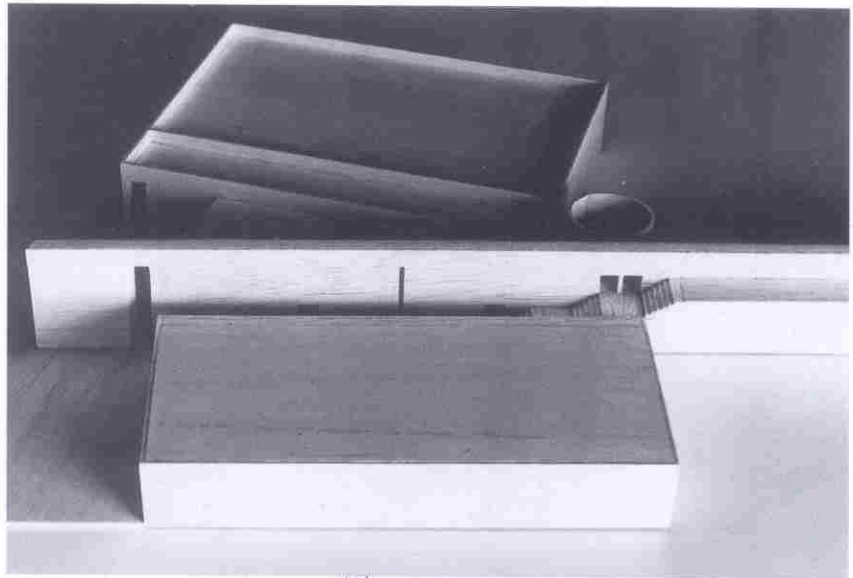
*Internal
circulation ramp,
a classroom
entrance, and
architect's sketch
of full-height
entrance hall.*

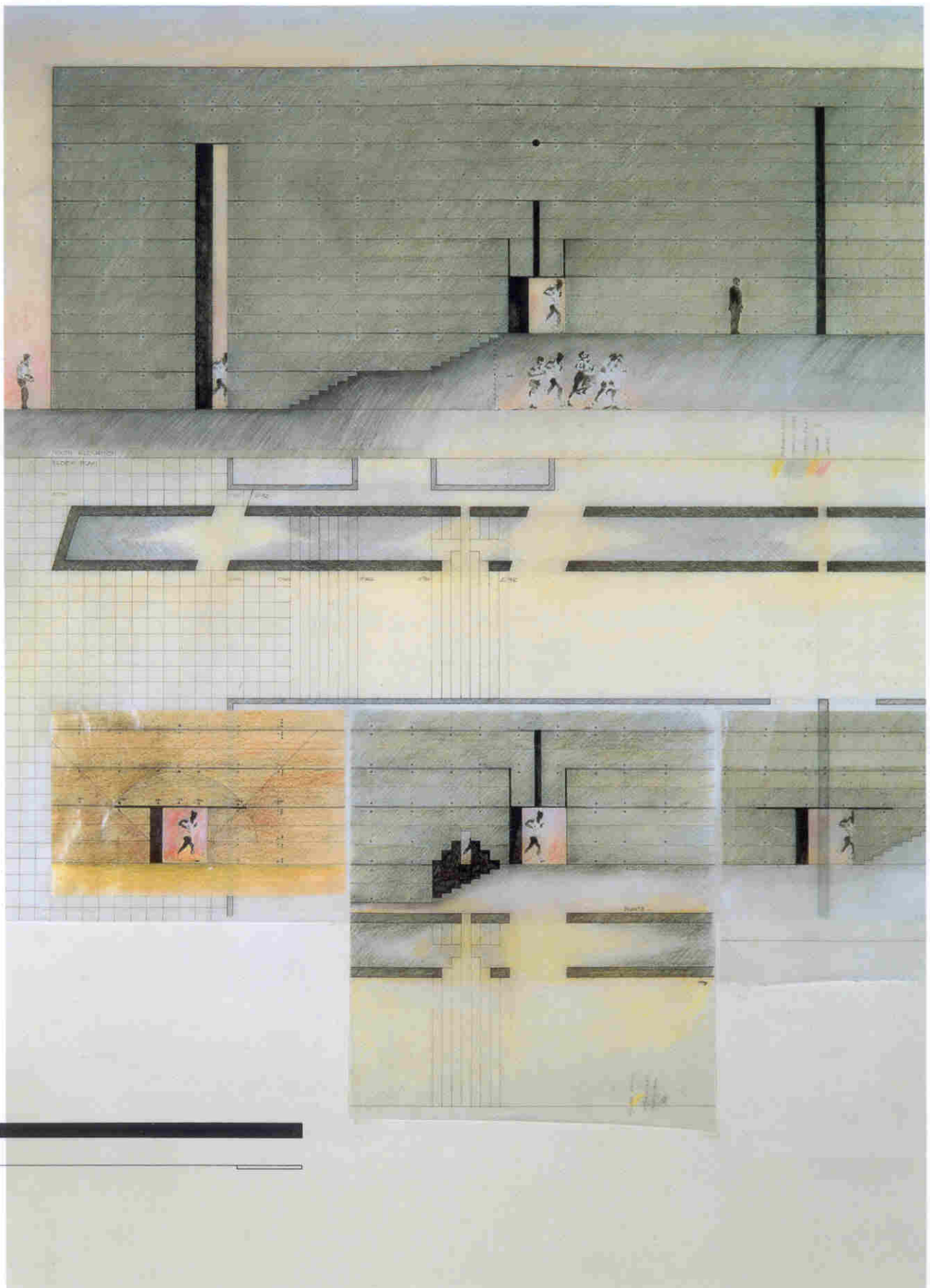
Gymnasium,
Ciudad Universitaria, Madrid, 1982

*Model and ground-
floor plan.*

*Study drawing
of wall, elevation
and part of plan.*

This building won first prize in a competition held between the teaching architects of the Escuela de Arquitectura de Madrid to construct a sports complex in the grounds of the latter. The basic idea was to take advantage of the strongly sloping terrain and to embed the two boxes containing the necessary facilities: the large sports hall, which is resolved with overhead light, and the gymnasium. Manifesting itself as two inhabitable, horizontal planes looking west towards the splendid vista of Madrid, the mass of the building thereby disappeared. The complex was articulated by a colossal transverse wall of concrete which began by containing the adjacent terrain and ended up, through maintaining the consistency of the line of its cornice, as the main reference point. The stairway which both unites and traverses the various levels is supported on this. Running north-south and suitably pierced, the wall provides for a variety of lighting effects which cause the space thus created to vibrate.



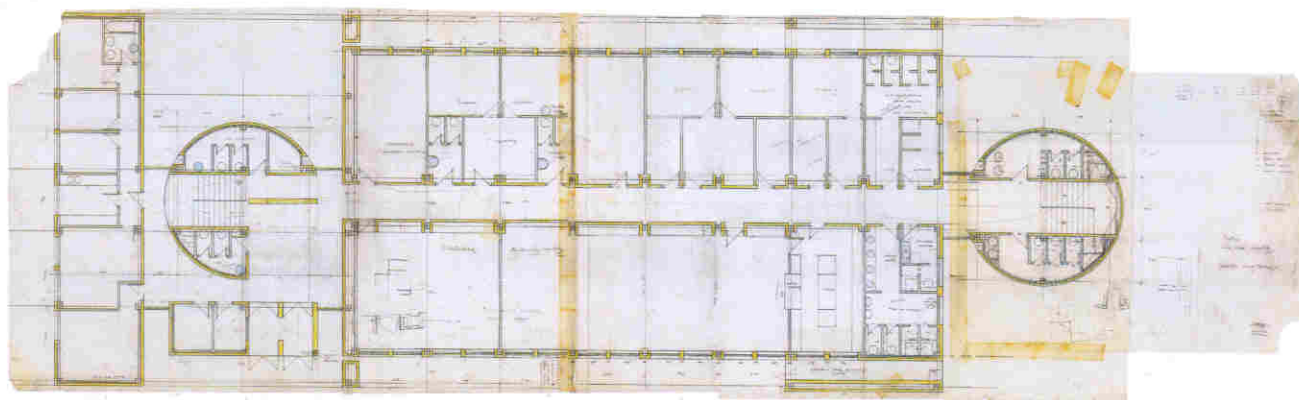
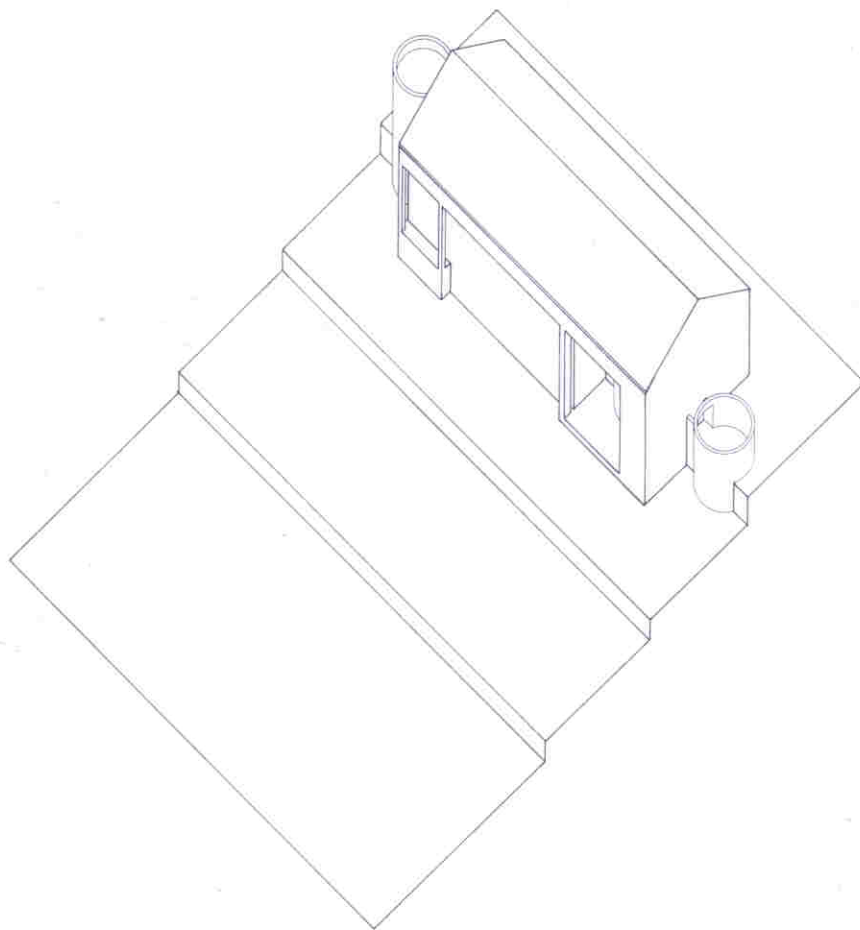


Public school,
San Sebastián de los Reyes, Madrid, 1983

*Axonomic,
ground-floor plan
with special
classroom and
porter's lodge (left),
and detail of south
elevation.*

Situated on the outskirts of the conurbation, as the final building in a semi-industrial area, and high up on a hill, the building was designed as a sort of conclusion to the collection of existing buildings. The use of a sloping roof and the utmost economy imposed by the property are resolved in an immensely compact building, which emerges like a liner on the sea of sown fields surrounding it. The image is strong and easily recognizable.

Its functional layout is the habitual one of a corridor running east-west with classrooms on either side, terminating to the north in a transverse block of laboratories. The staircases and services at the ends are housed in cylinders which, given their rounded form, tauten the main volume and help to underline its presence. The strong slope existing above the east facade is made over into an area of changing rooms and porches which open onto the play area. This means that the facade is four stories high, a fact which accentuates the forceful volumetry of the building.



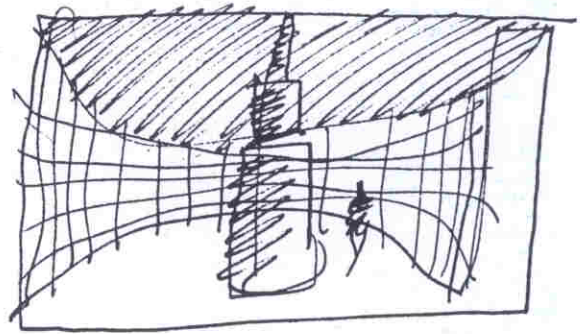




*The school from
the southeast,
and the east
elevation with
portico.*



Nursery school, San Sebastián de los Reyes,
Madrid, 1984

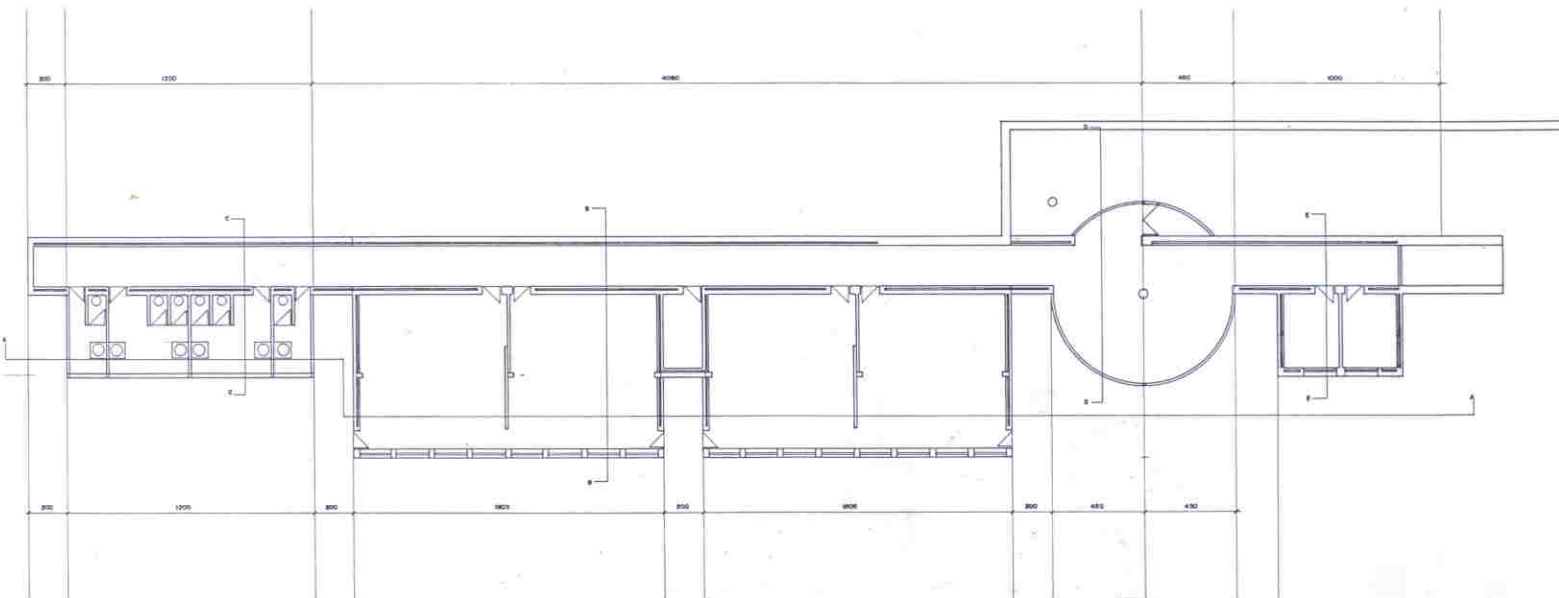


This small four-classroomed nursery school forms an annexe to the 1983 public school. A linear layout backing onto the lateral load-bearing wall was decided on, with the classrooms facing south towards the sun. Set out along a connecting corridor, the different elements are nevertheless volumetrically independent; each function has its own form. The rectangular service cores and the cylindrical entrance hall are walled with glass block.

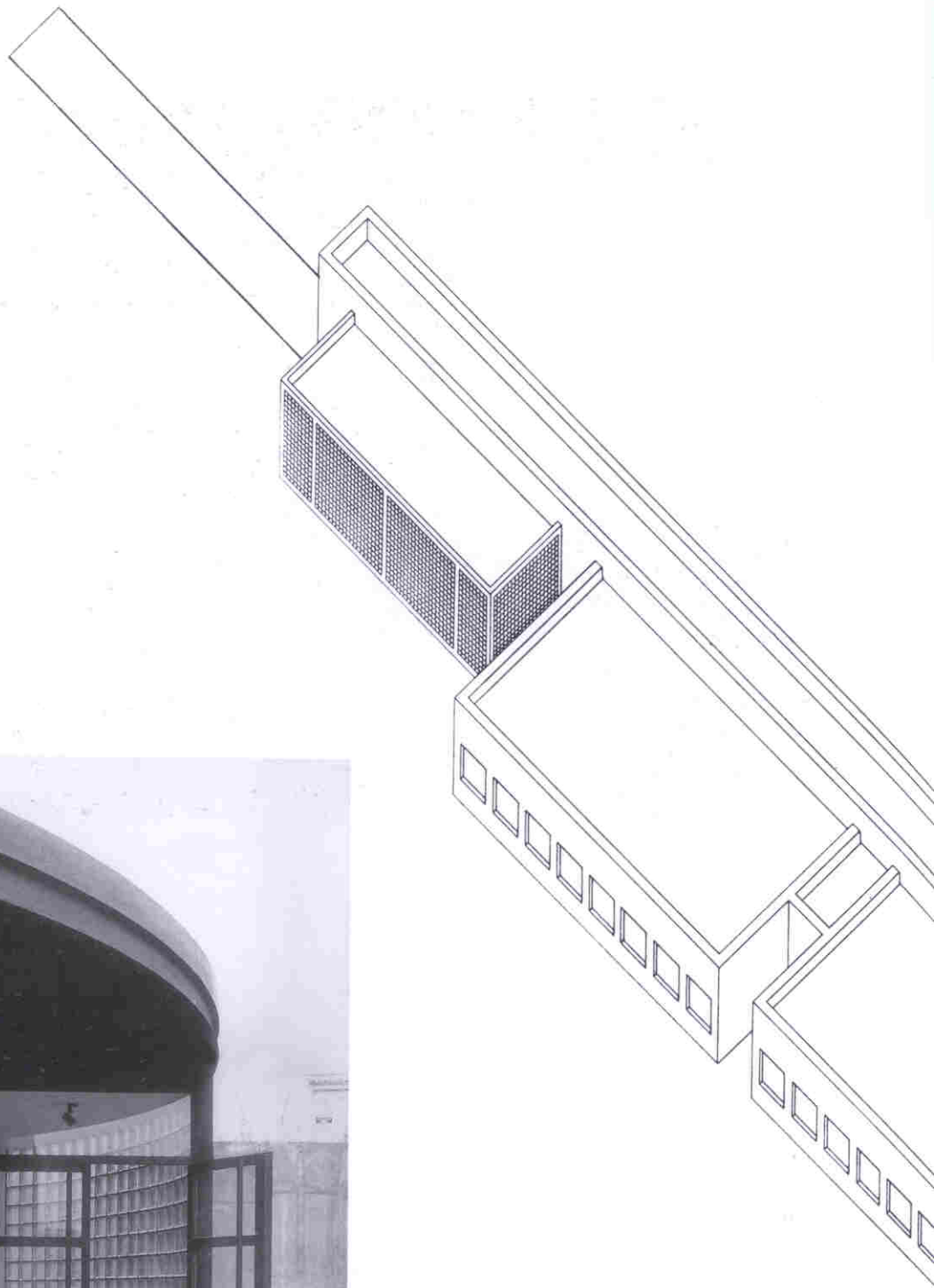
While using the same constructional elements and materials, the building strives to have a neutral aspect vis-à-vis the main school, which dominates the overall composition.

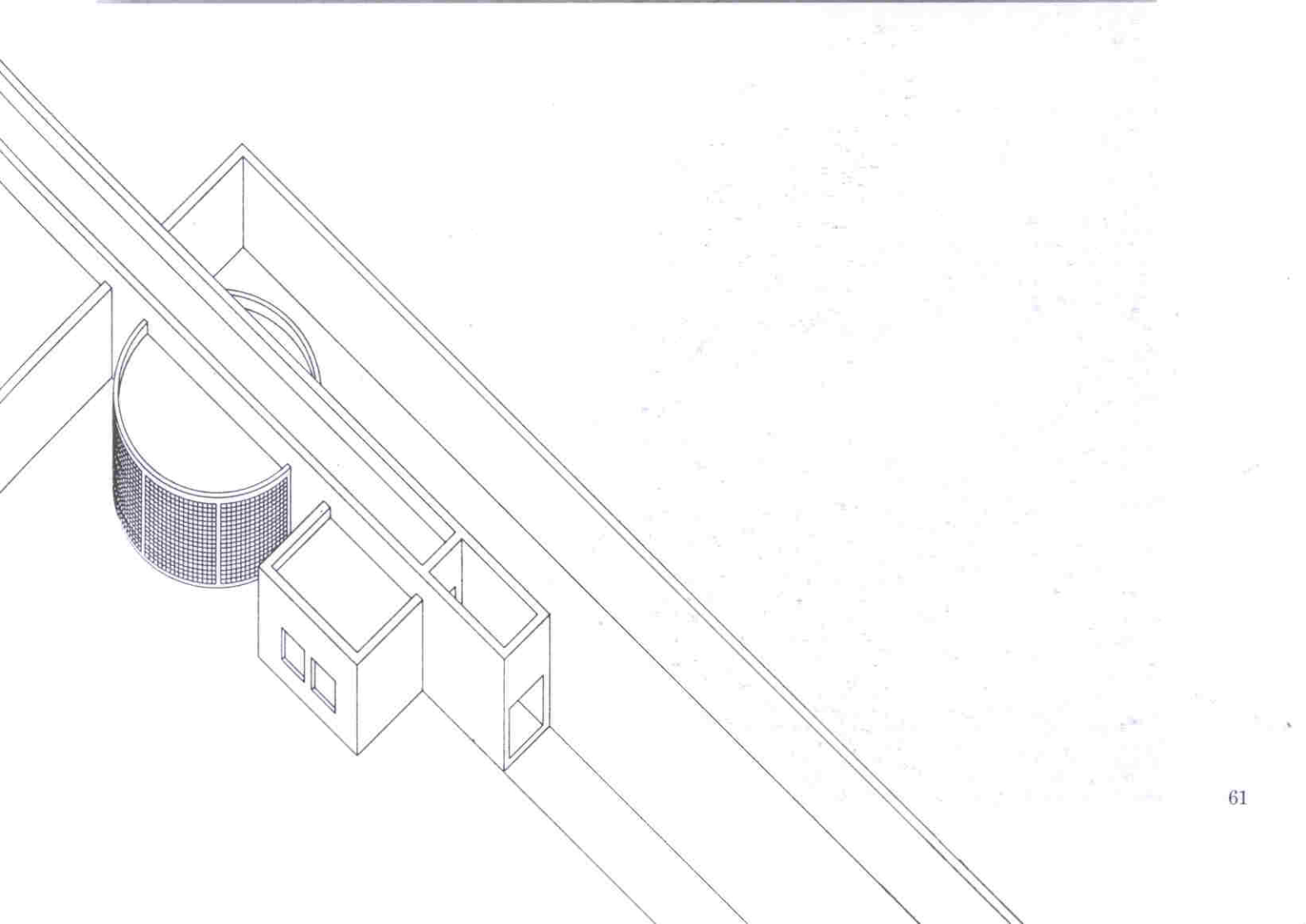
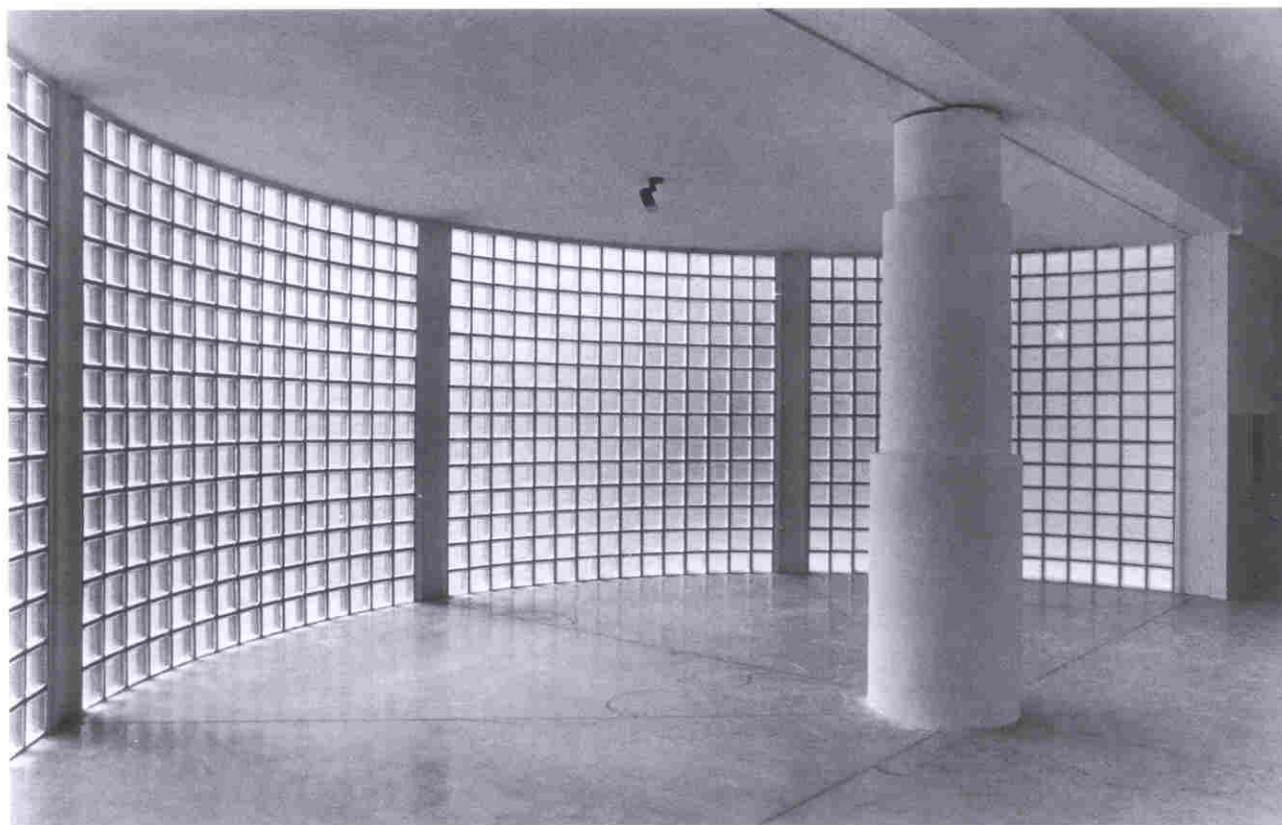


*Architect's sketch
of cylindrical
entrance hall,
the entrance block,
and ground-floor
plan.*



*Axometric,
the entrance, and
the interior of the
cylindrical
entrance hall.*



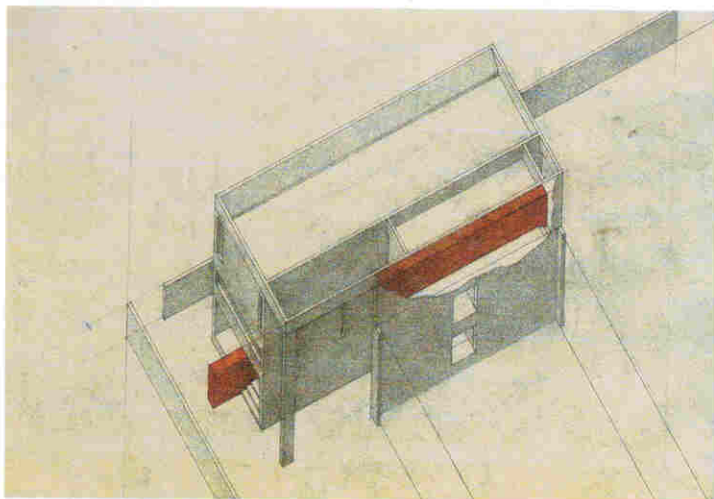
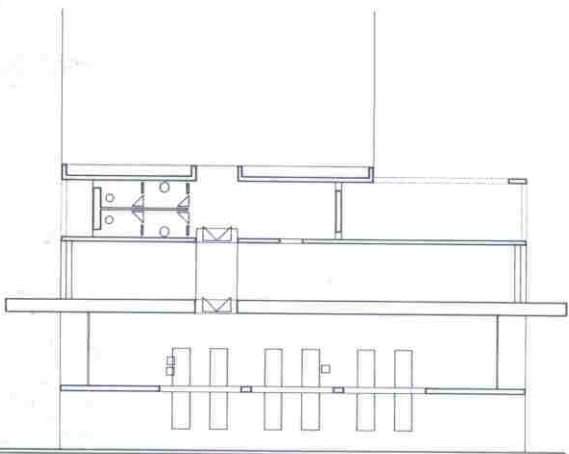
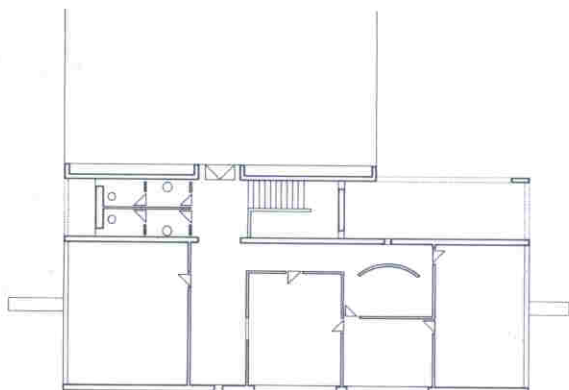
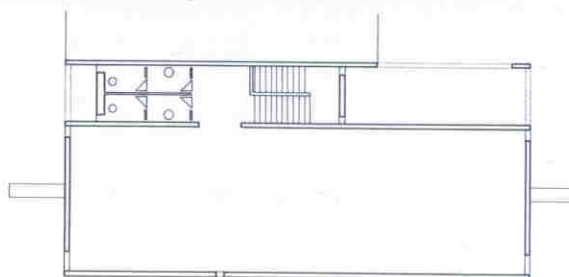


Extension to a school, Aluche Madrid, 1984

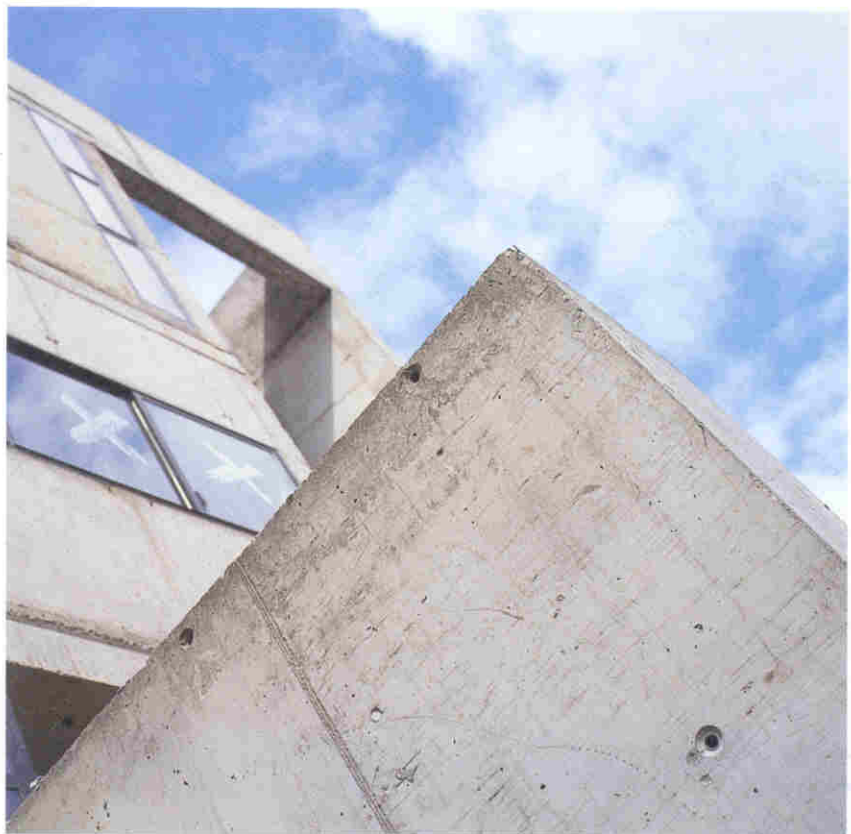
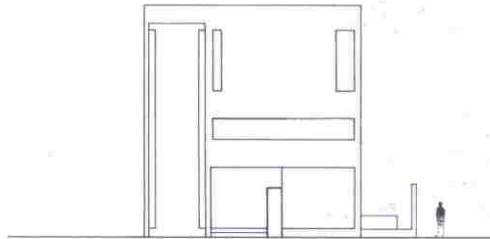
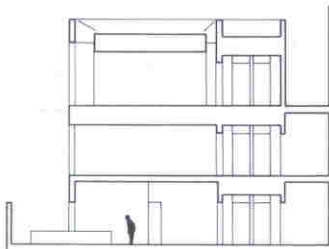
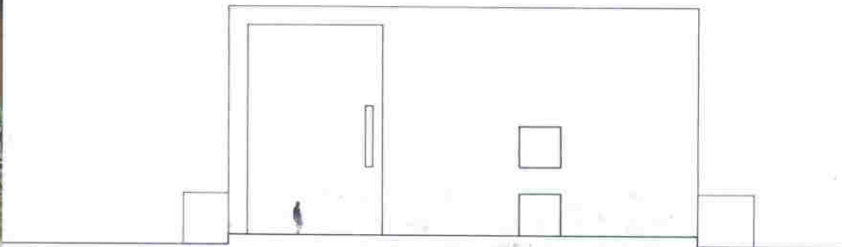
This compact three-story building on a 16 x 12 m rectangle functions as the ancillary services annex of an existing school.

It is resolved with enormous sobriety in a suitably hollowed-out box of reinforced concrete. The library is located on the ground floor, and the offices on the first. On the top floor is the well-lit, multi-purpose hall, with a continuous strip of skylights which illuminate the ceiling along its two inside edges.

The different floors were intended to be connected to those of the earlier building, using the new staircase as an entrance to the whole complex. All this has been realized with a tremendous economy of means.



The street elevation, axonometric, and plans of second, first and ground floors.



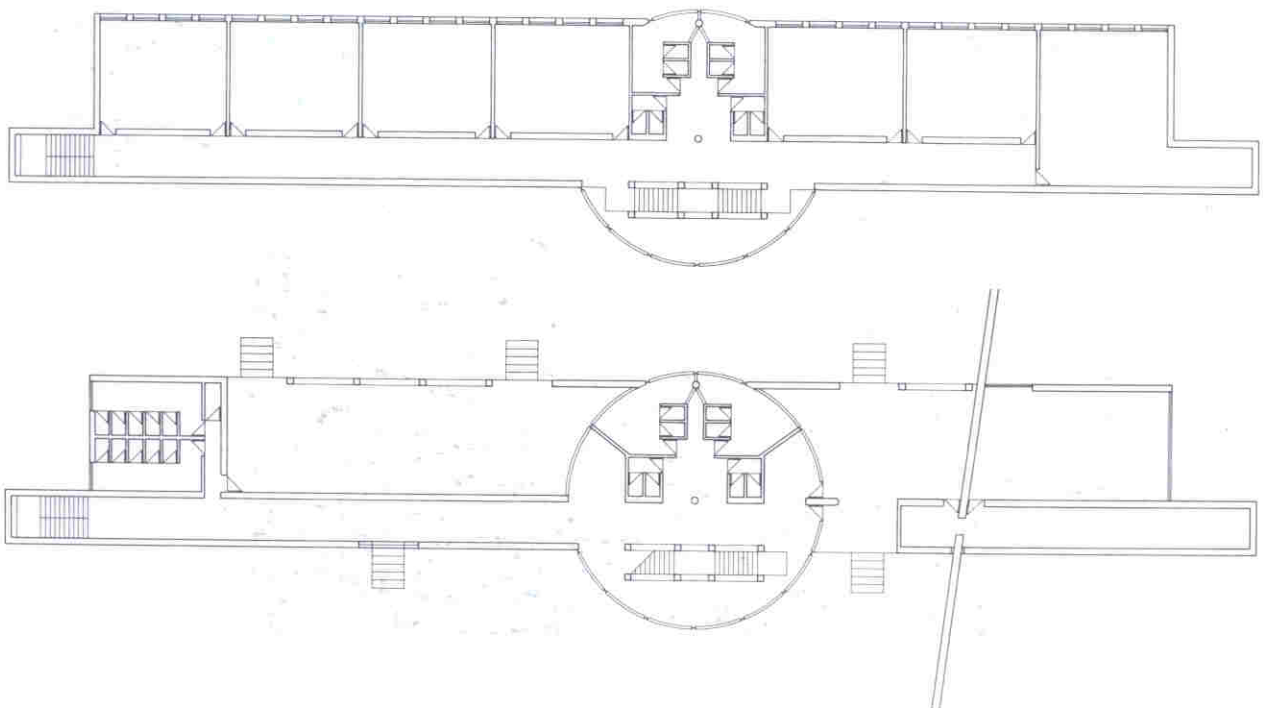
General view, side elevations, cross section, and detail of reinforced concrete surfaces.

Public school, San Fermín,
Madrid, 1985

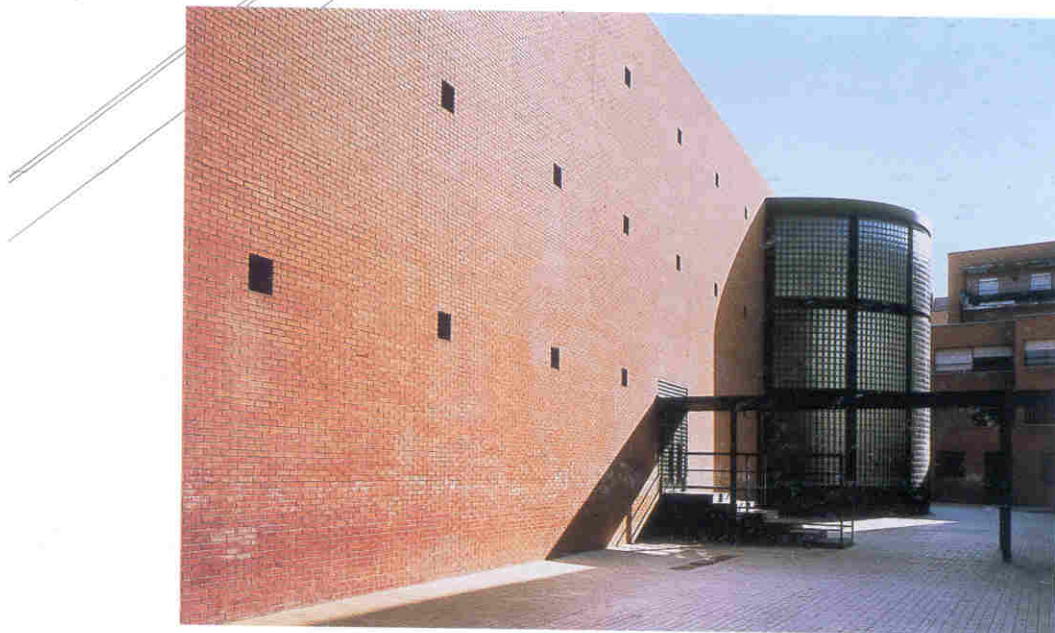
*Site plan, and
plans of first
and ground floors.*

A precise institutional program and a set of strict planning regulations gave rise to an emphatically linear building: a thick wall closed to the north, in which the main corridor is located, and open towards the south and the sun, where the classrooms are.

Needing extra space, the entrance hall, the point where all the horizontal and vertical corridors meet, breaches the wall and is revolved as a cylindrical mass. Inside, there is the triple-height space the different levels give onto, which is dominated by an open set of stairs providing ready access to all parts of the building. Glass-block walls convert this into a space replete with a diffuse north light, yet tautened by the strong south light which penetrates the transparent skylights in the roof.

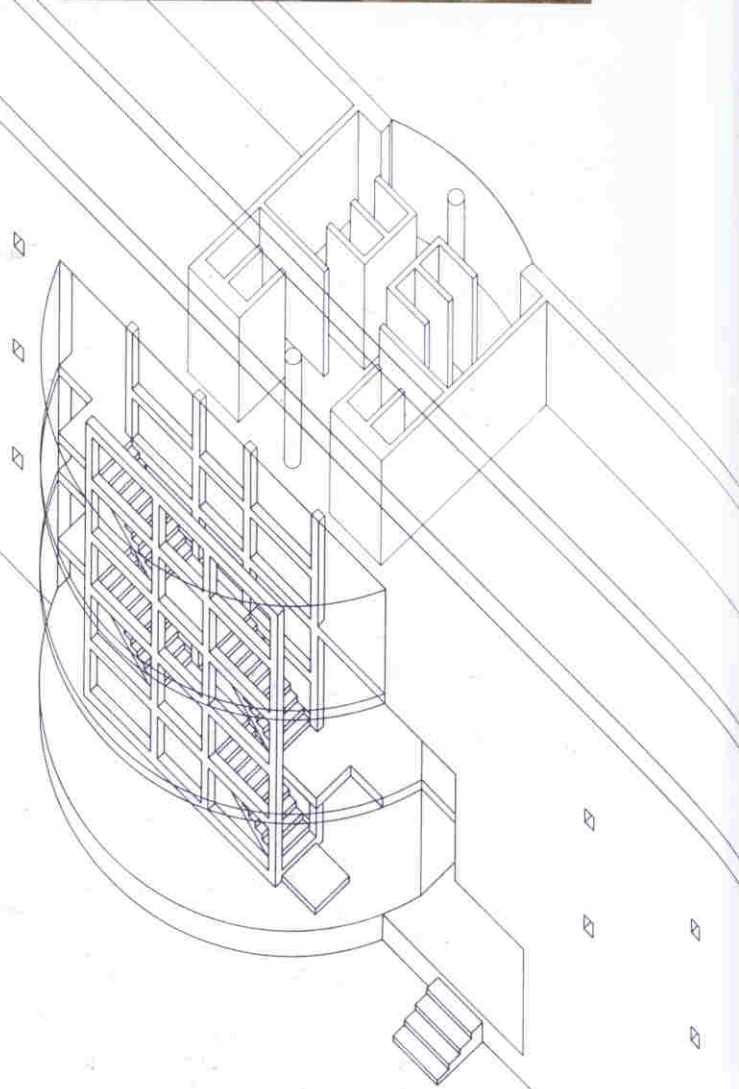
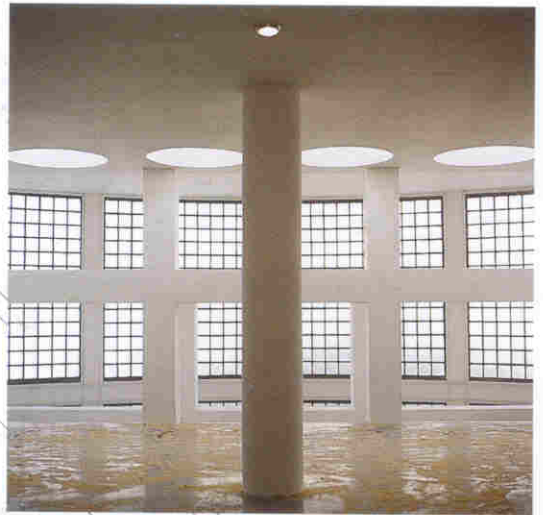


The south elevation, and axonometric showing the brick wall and the steel and glass cylinder.



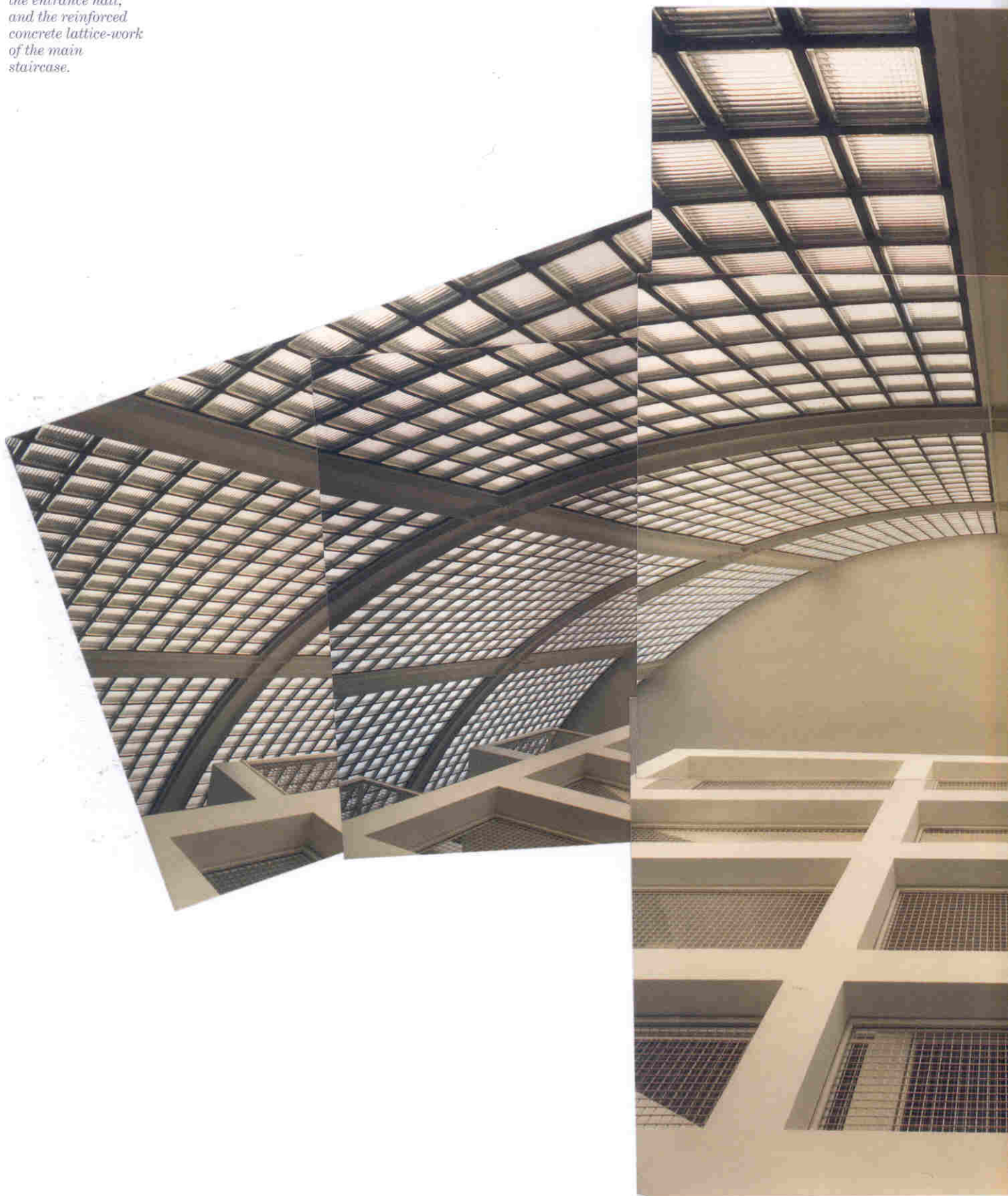
Detail and general view of south elevation with the entrance hall cylinder and the cantilever roof linked to the existing school on the right.

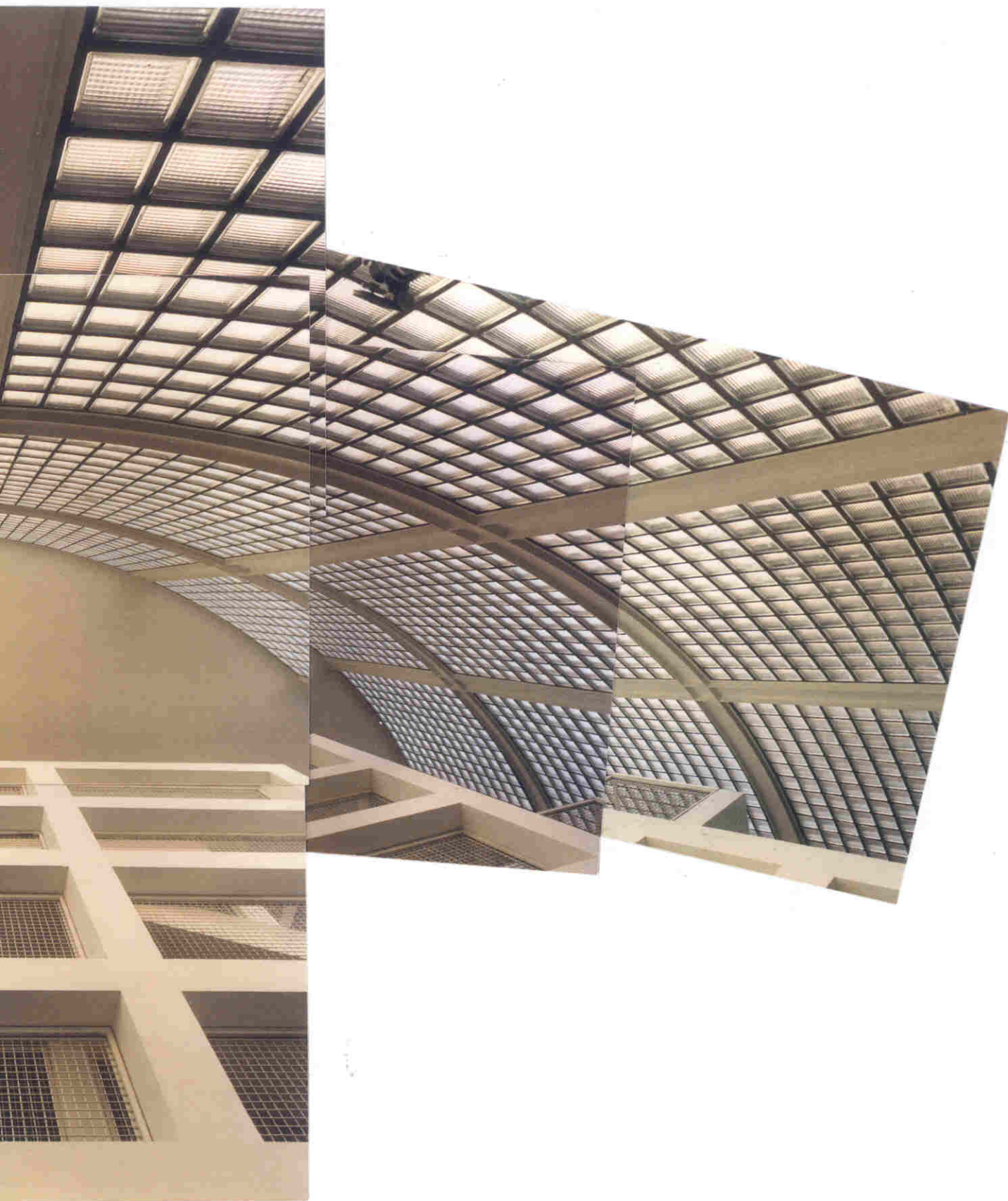
*Axonometric,
and views of
cylindrical
entrance hall
showing the double
reinforced concrete
lattice-work of the
main staircase.*





*The curved steel and
glass brick wall of
the entrance hall,
and the reinforced
concrete lattice-work
of the main
staircase.*

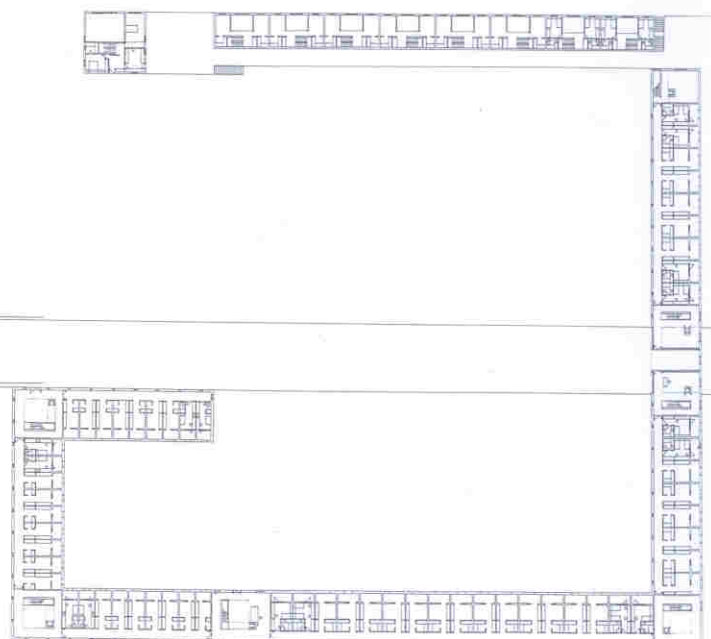
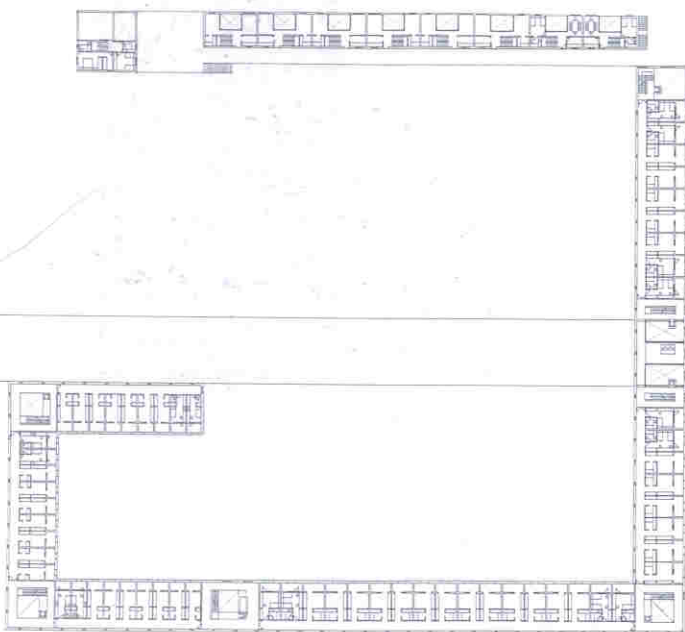
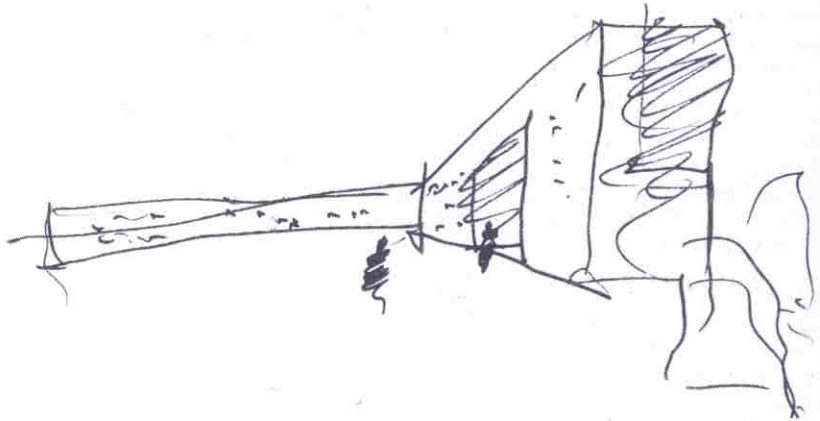




High Performance Sports Center,
Las Rozas, Madrid, 1987

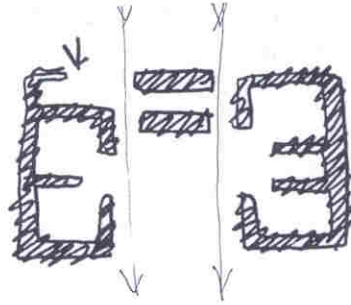
*Architect's sketch,
and plans of
ground and typical
floors.*

The idea, put to five teams of recognized architects, was to create a series of buildings for the training of 'élite' sportsmen and women. In this instance a residential complex for more than 300 sports people was to be resolved. A rampart-like building around a square is proposed, with sufficient presence to be read from the nearby highway as an enormous, tensile box of grey granite with the verandah openings hollowed out of it. Generally speaking the edifice has two floors but, by maintaining the consistency of the line of the cornice and in order to adapt itself to the topography of the terrain, it rises to three on the south facade and four on the east.



Public housing, La Viña, Vallecas, Madrid, 1988

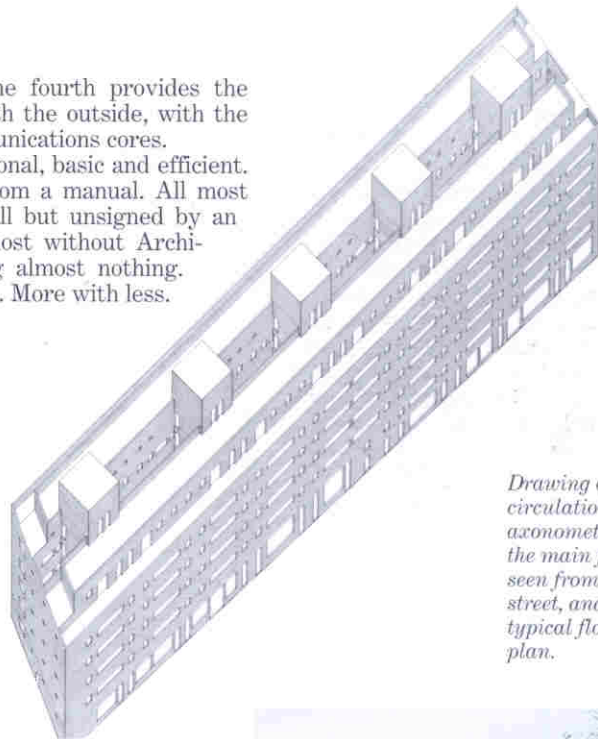
collaborators: Antonio Domínguez Iglesias and Angel Ximénez de Embún



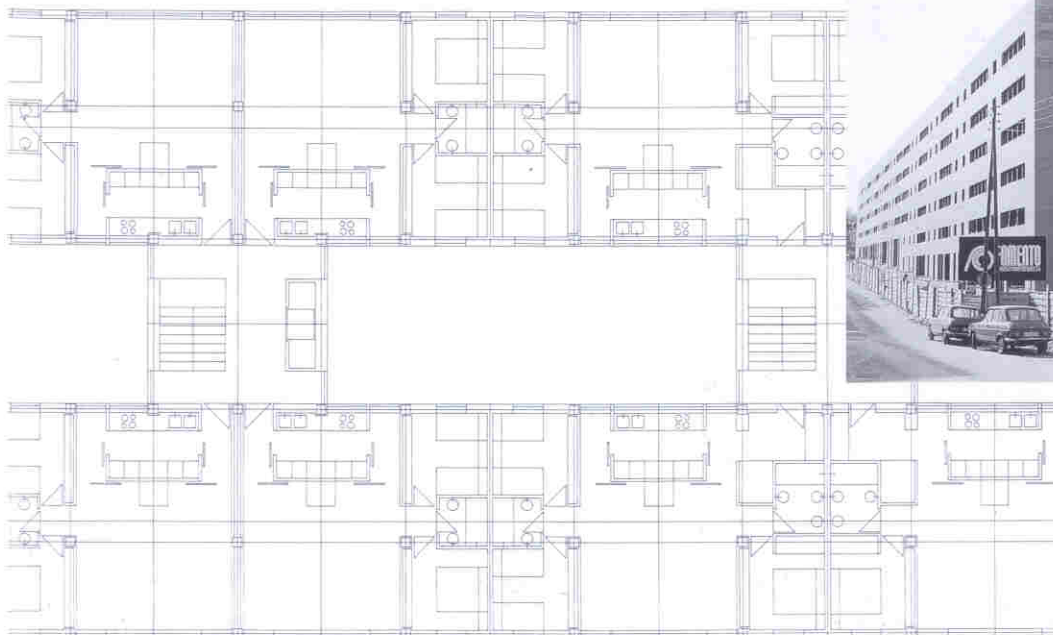
In compliance with current building regulations, this reduced-scale apartment block, six stories high and with extensive views of Madrid to the west, is set out in a line on the edge of a conurbation.

The dwellings are resolved as a single continuous space, a horizontal space with horizontal light, between two facades, one of which faces the landscape or the street, the other the courtyard. Entirely open from side to side and traversed by Light and Air. Ceiling and floor, upper and lower levels all of a piece. Horizontal Light tautening the horizontal Space. The kitchen, the Hearth, in the center, presiding over the space without interrupting it. On both sides, four rooms, set out two by two and with main services, marking the transverse axis. The geometrical contrivance of double axiality underscores the clarity of the controlled space. Three of the rooms are bed-

rooms, and the fourth provides the connection with the outside, with the vertical communications cores. Essential, rational, basic and efficient. As if taken from a manual. All most anonymous. All but unsigned by an architect. Almost without Architecture. Using almost nothing. Of the essence. More with less.

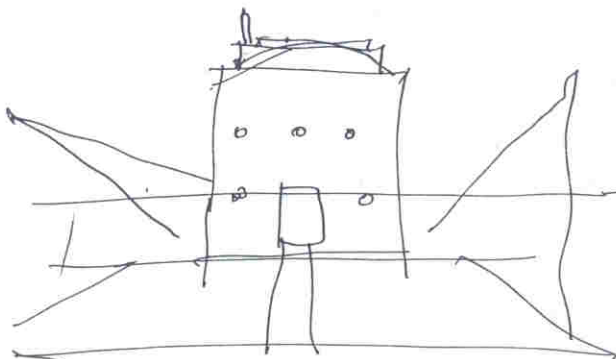


Drawing of circulation, axonometric, the main front seen from the street, and typical floor plan.



Turégano House, Pozuelo,
Madrid, 1988

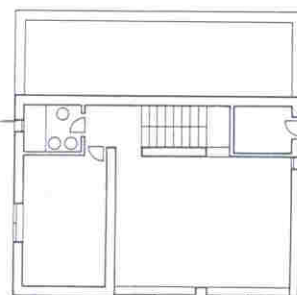
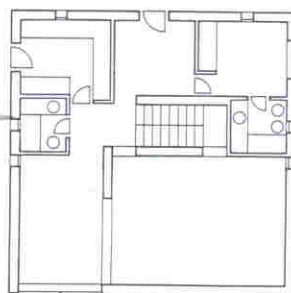
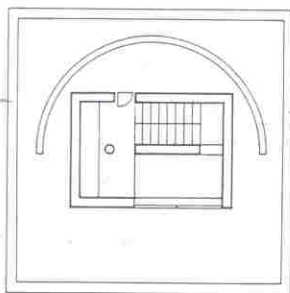
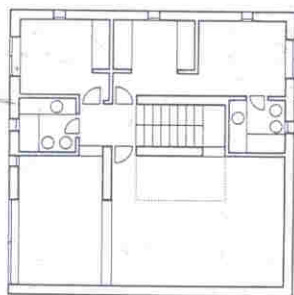
Architect's sketch of entrance elevation, views from the street and garden, and plans of various levels.



This house resulted from a competition organized by the owners among their architect friends.

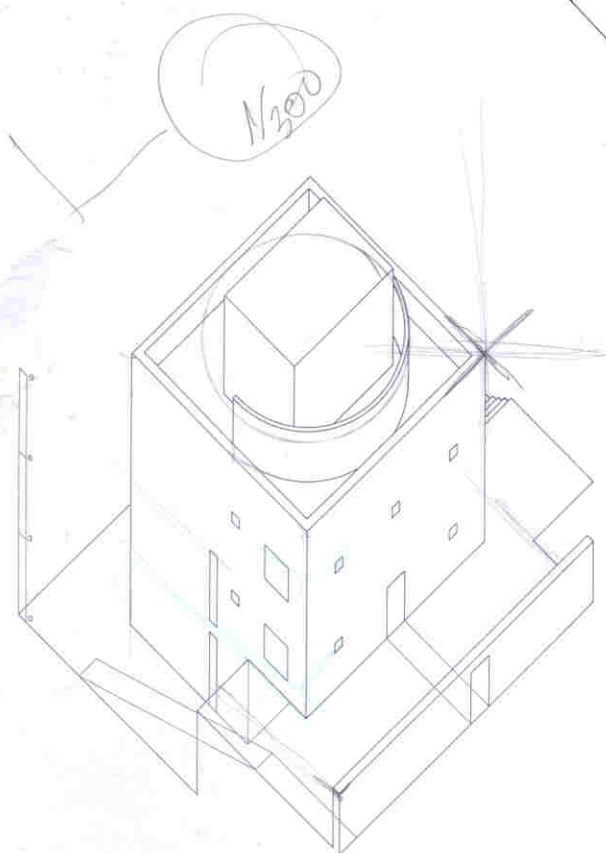
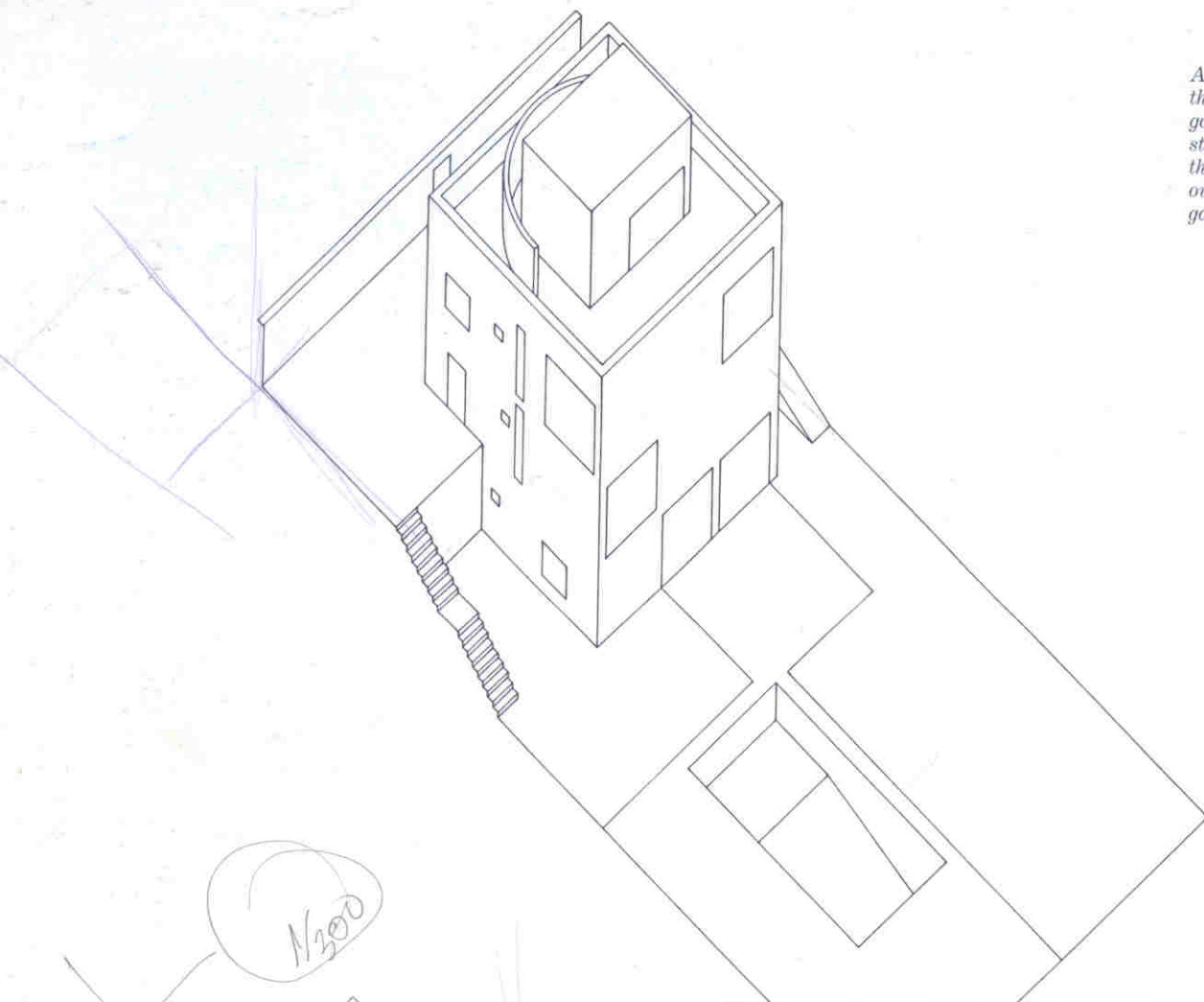
The topographical site, halfway up a hillside, rigorous compliance with the planning regulations, and the need for maximum economy were all resolved compositionally by means of a white, cubic 'cabin' 10 x 10 x 10 meters in size. The white cube is divided in two: a northern half, with the service zone; and a southern half, with the served spaces. The first contains a central strip with bathrooms, toilets and stairs. The bedrooms and kitchen face due north. The twin-level living and dining areas are situated in the served half, and the studio in the uppermost part. The studio looks over the dining area and the latter looks over the living area, thus producing a triple-height diagonal space. The cubic nature of this white cabin is accentuated by the tension of the windows flush with the facade, and by the white finish given to everything.

In moving east-southwest, the Light, a major feature in this house, is gradually picked up, trapped, by different windows and openings, and so becomes the spatial protagonist of the design. This, then, is a diagonal space traversed by diagonal light.





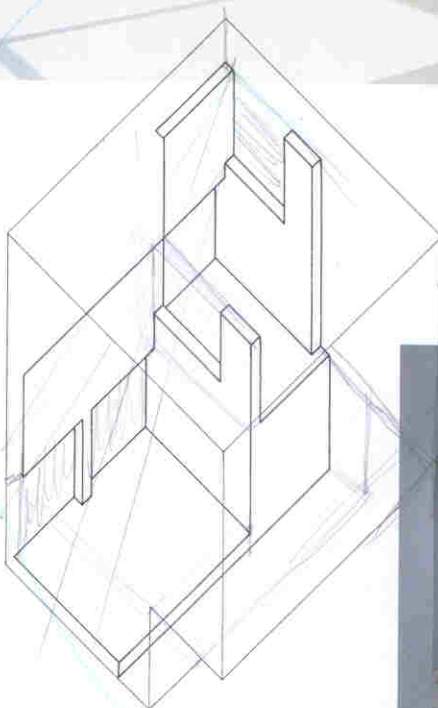
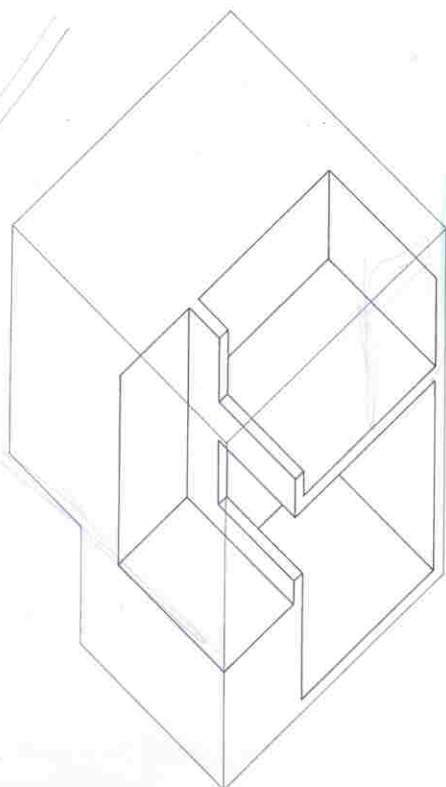
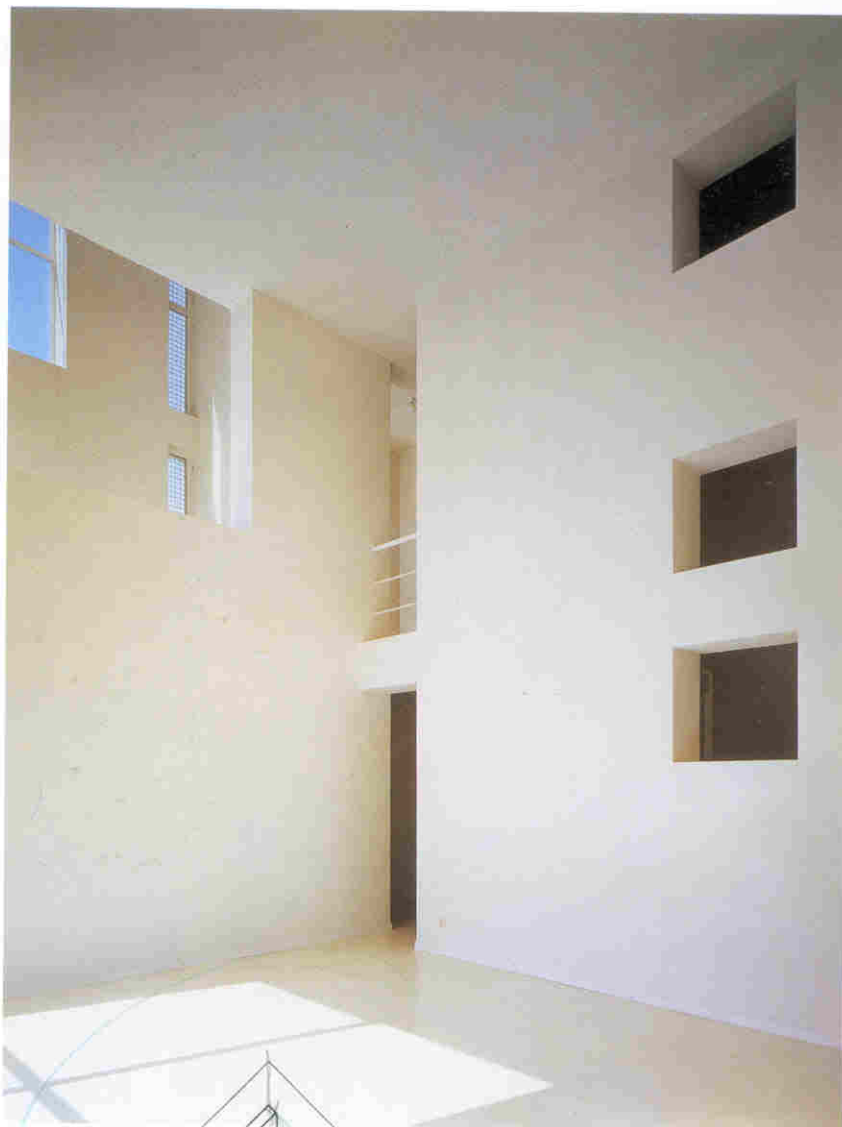
*Axonometrics of
the house from the
garden and the
street, and view of
the south elevation
overlooking the
garden.*



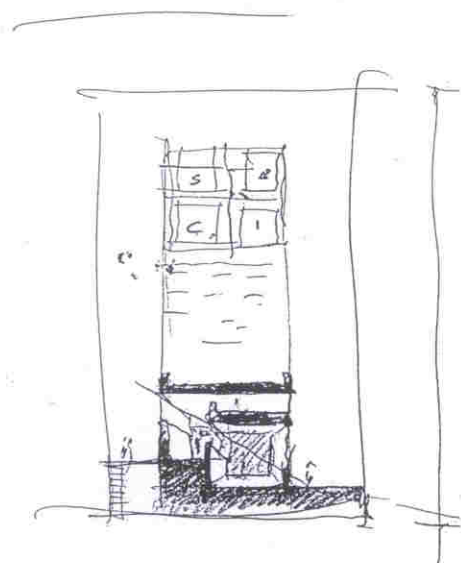


The full-height living space overlooked by upper-level areas, and details of the dining-room.

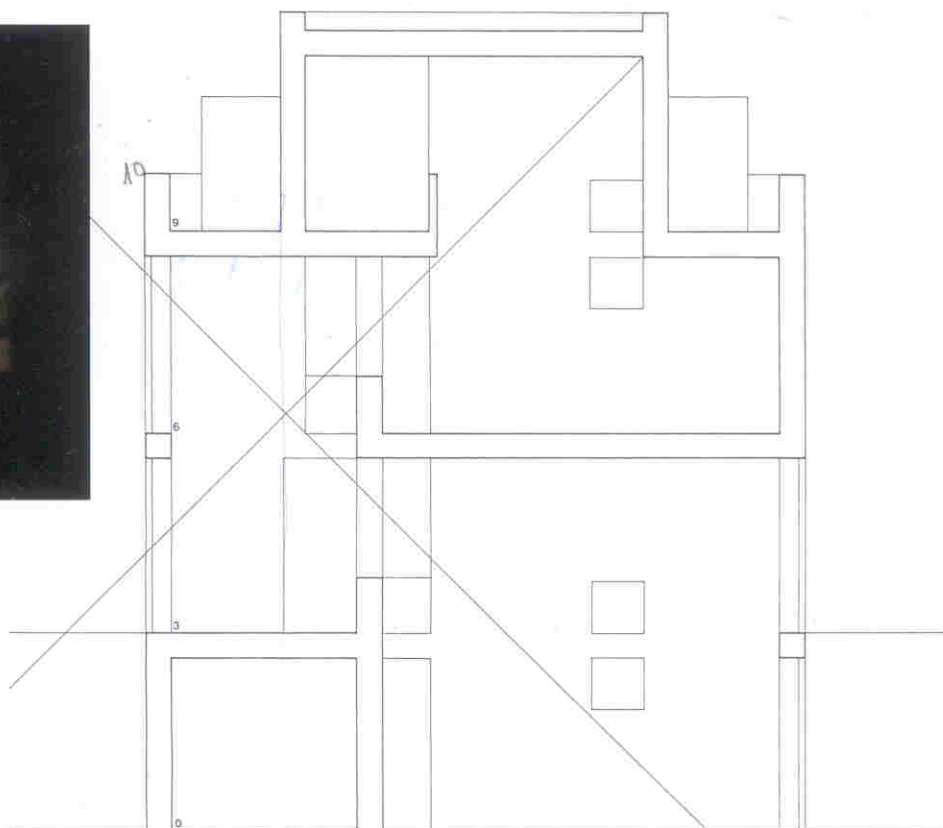
Axonometrics showing the linkage between the lower-level living space, the middle-level dining-room and the upper-level study.



Architect's sketch, cross section, and view over the living space with sunshine on the opposite wall.



Follower of Rembrandt, Man Seated Reading at a Table in a Loft Room, 1631-1650, 55.1 x 46.5 cm, The National Gallery, London.



'Jesús del Pozo' Store,
Madrid, 1988

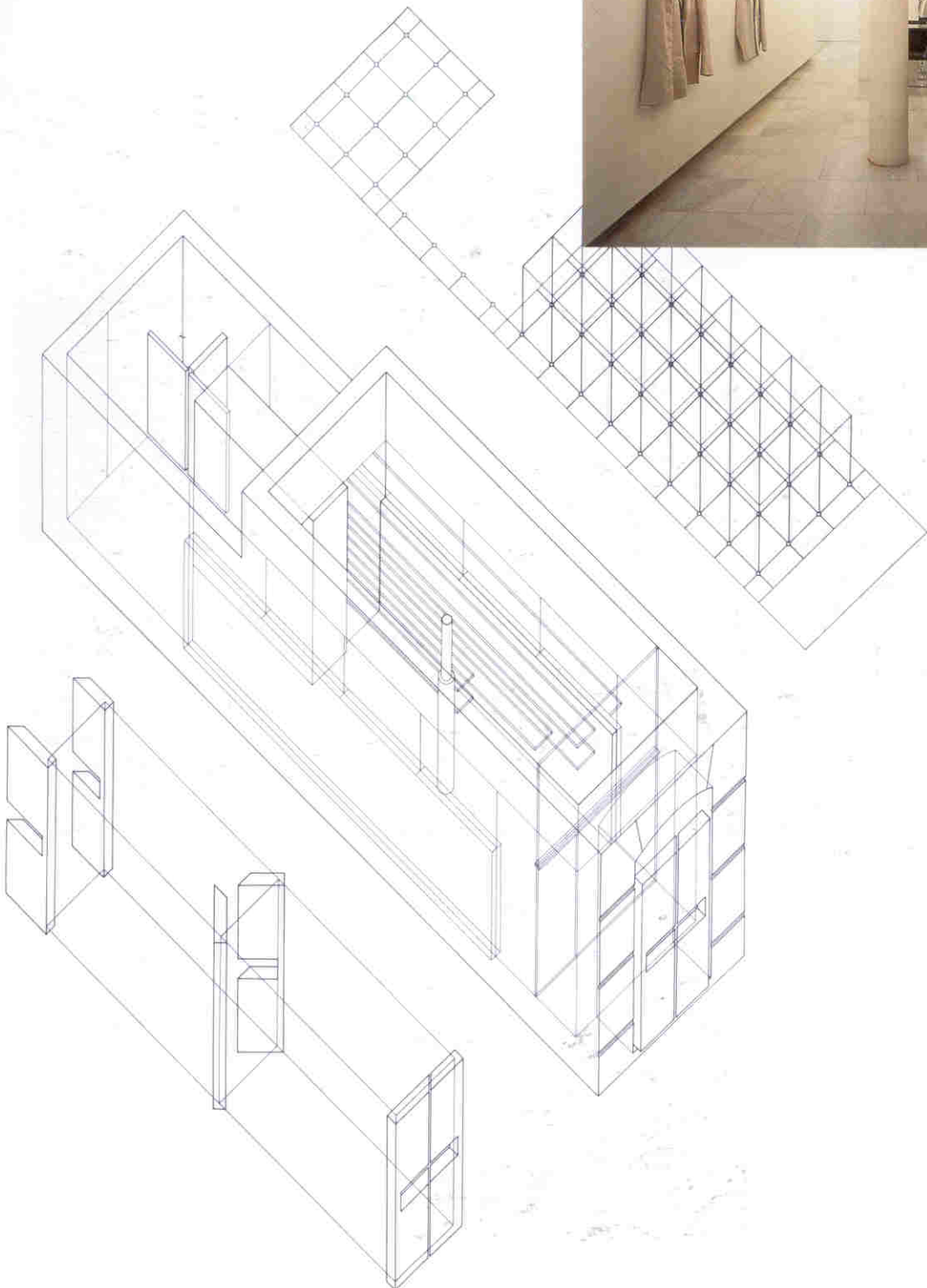
collaborator: Antonio Romero Fernández

*View and detail
of the entrance,
axonometrics
of the structural
components
of the shop,
and interior view.*

We wished to reaffirm the value of the original stone facade and to elaborate a space which, being extremely small and dark, would have a lot of light and give a feeling of room: to propose a solution that would, furthermore, guarantee the security of the store during closing hours.

To do this the original facade is left clear; thus highlighting the well-conceived composition of the lower part of the original building, with its four stone arches. An extremely diaphanous interior is created by glazing the narrow street front and strategically positioning mirrors opposite the longitudinal walls. Entirely black above a certain height, the ceiling is set with spotlights which, reflected in the paired mirrors, are repeated ad infinitum like some star-studded sky. To end with, the space giving onto the street is closed off with a number of strong and thick doors of black-lacquered panel which, apart from being secure, look as if they must be. A horizontal incision is made in these at the passerby's eye-level, which provides a tantalizing view of the shop interior when closed. The subtle separation of this door from the edges of the stone doorway enhances both the image of the door's strength and the clean lines of the facade aperture in an adroit play of contrasts. As if these were the gates of that starry sky.





Public school, Loeches,
Madrid, 1989

*North and
south elevations.*

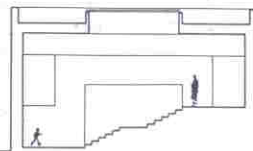
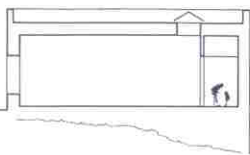
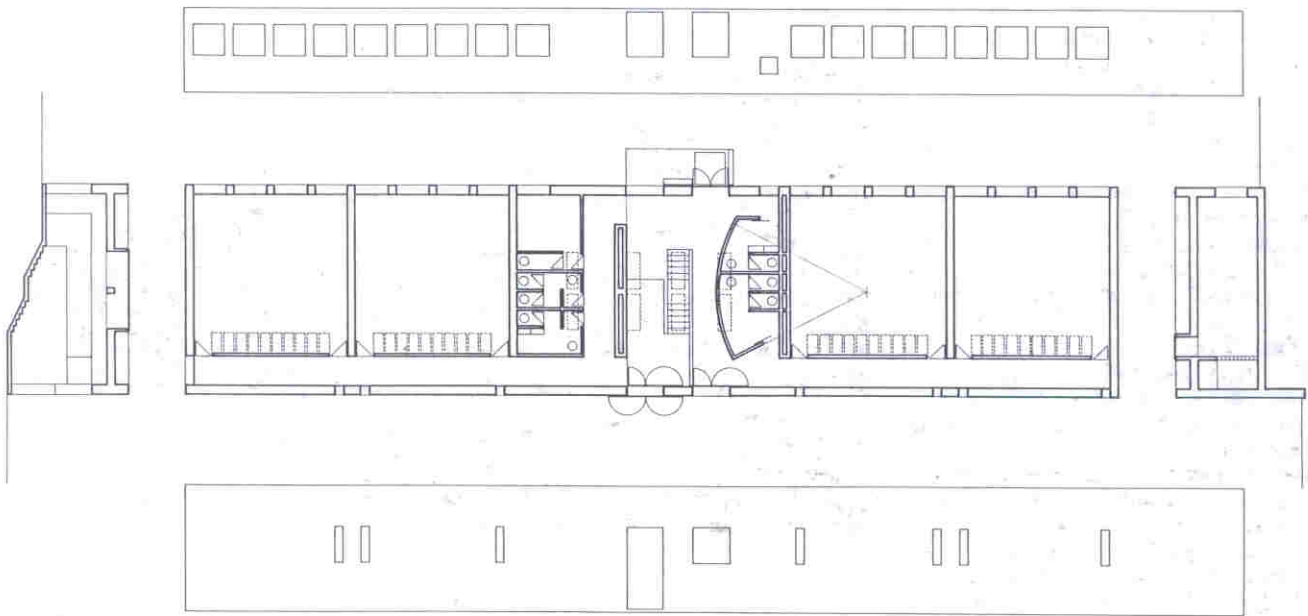
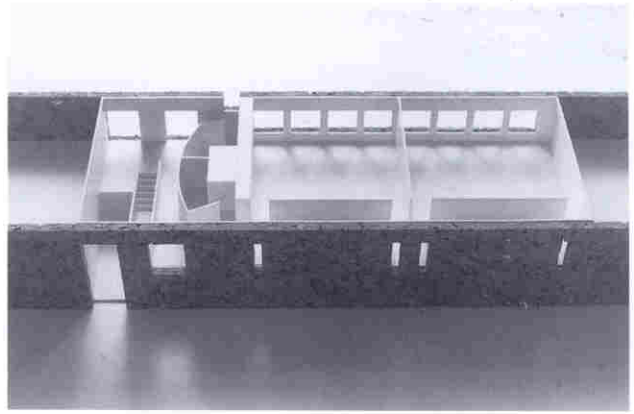
The village of Loeches is set on a hill overlooking the wide expanse of flat countryside surrounding it. It was there, between two massive 17th-century church and convent buildings, that a number of ill-starred schools had been constructed, totally at odds with their surroundings. The problem was resolved by fusing the same stone as in the convents to create a rampart wall. This structure was intended to partition off the former and yet affirm a sense of continuity with the history of the place.

The program unfolds intramurally. The self-effacing north facade appears as one more wall, while the classrooms face south towards the sunshine. In the entrance hall, which has two different levels to compensate for the sloping terrain, two large openings frame the landscape. The passageway is illuminated by light from the classroom skylights which shines through the partition walls made of glass block.

The main objective has been achieved through a profound understanding of the site and a recouping of the previously lost order.



Top view of open model, ground-floor plan, elevations, cross sections, and detail of curved services block.

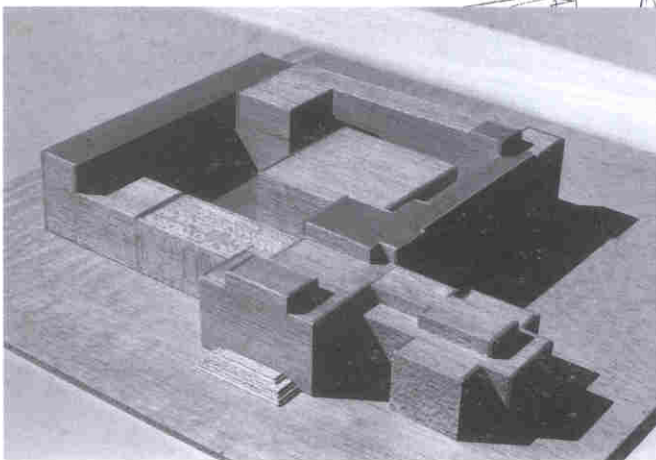
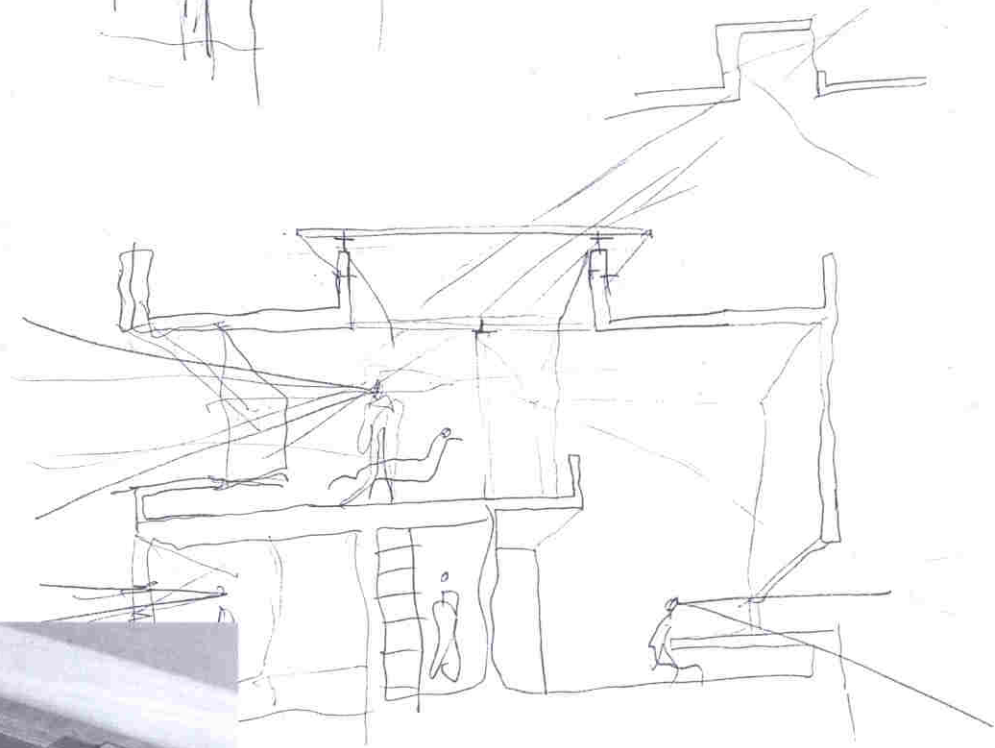
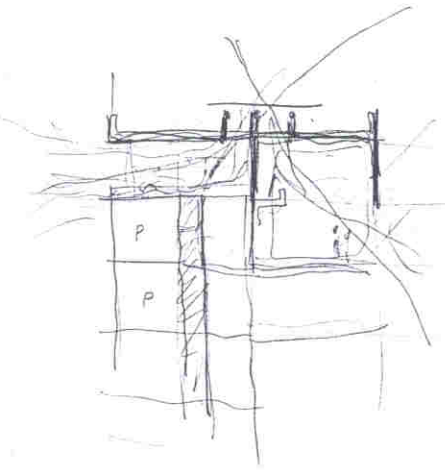


Extension to the Escuela de Arquitectura de Madrid,
Madrid, 1989

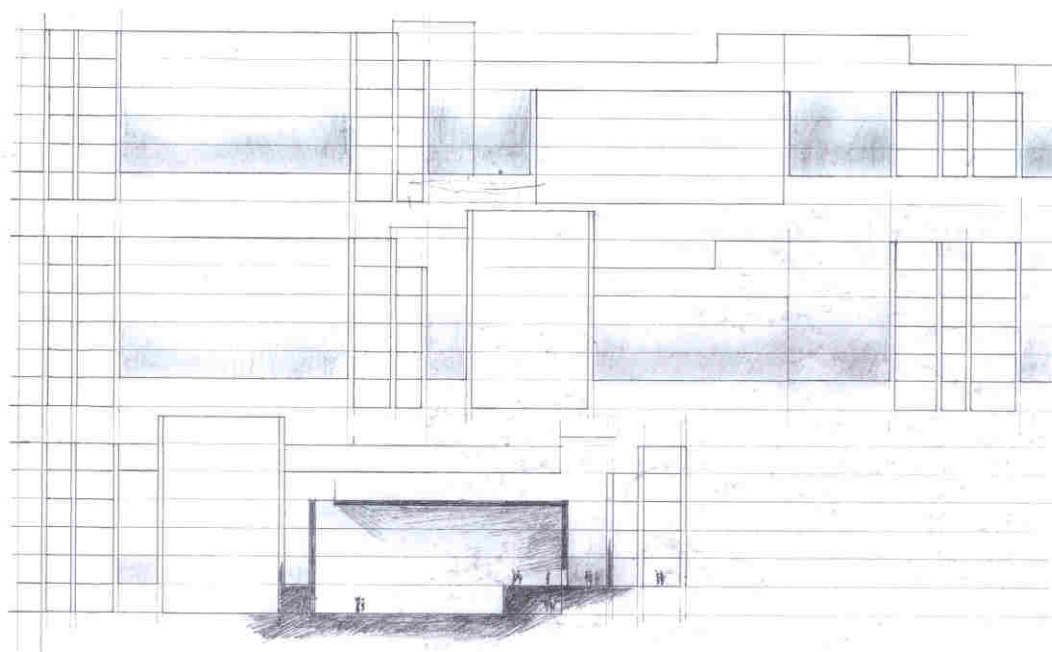
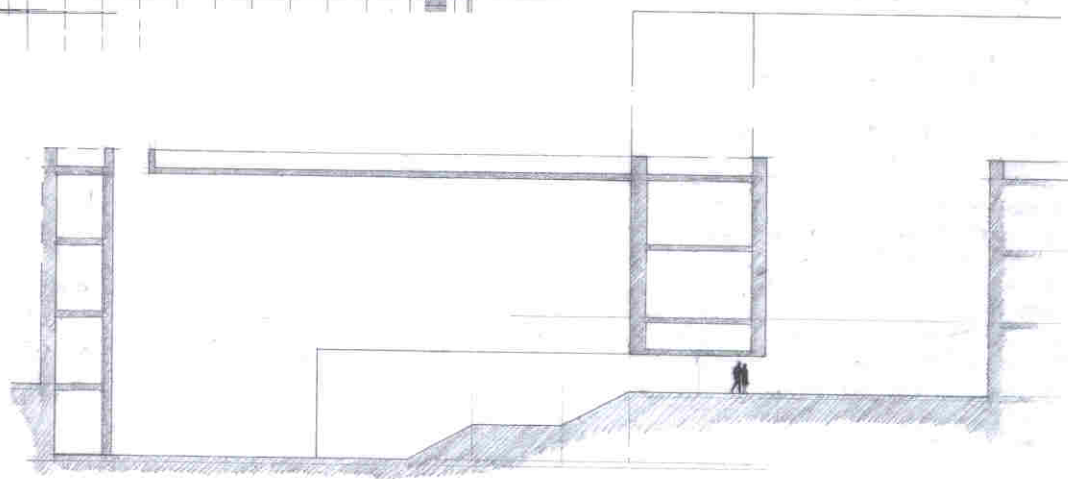
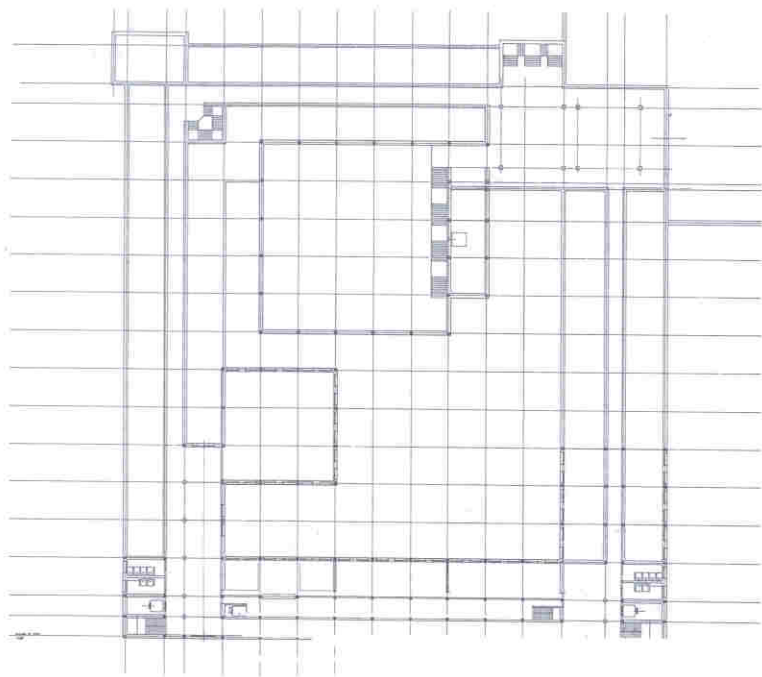
*Architect's sketches
and model.*

The main virtues of the Escuela de Arquitectura de Madrid building, designed by the architect Pascual Bravo, are the flexibility that comes from a well-organized sense of space and the simplicity of its circulatory system, with long corridors laid out side by side and at right angles to each other converging in a series of spacious hallways.

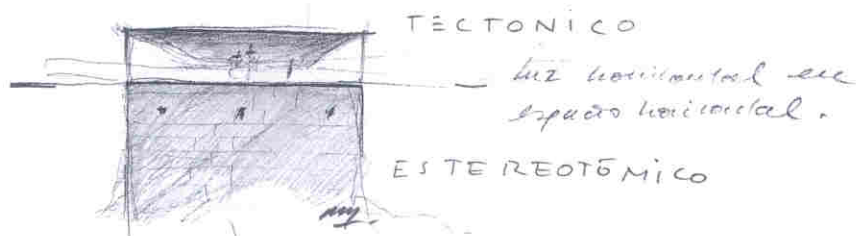
Careful analysis of the floorplan calls for prolonging the excessive length of the 'L' formed by the north and east wings by closing off the extant courtyard and adding the necessary vertical communications. Set within this now enclosed courtyard is a new and spacious assembly hall whose polyvalent and flexible single space is tautened by the light. The edifice is to be simple, following the structural rhythms of the existing building and employing more or less the same materials.



*First-floor plan,
and study sections
of great hall.*



Dalmau House,
Burgos, 1990



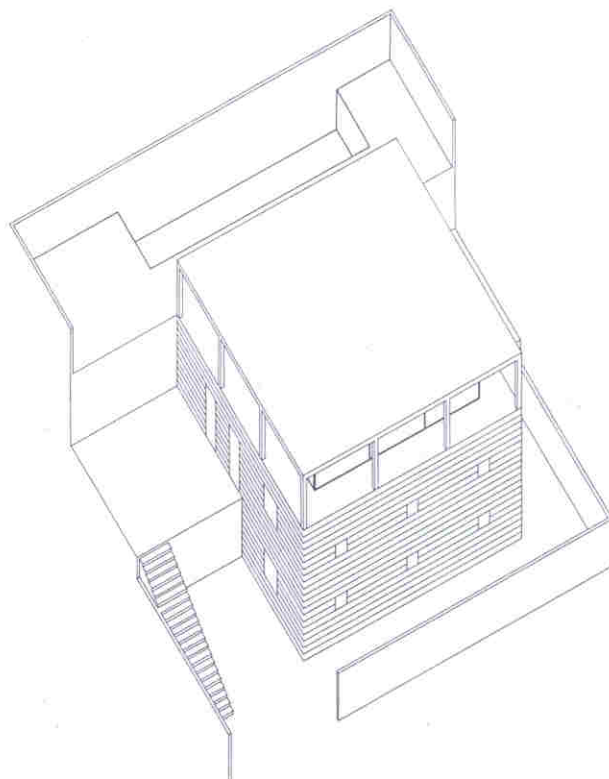
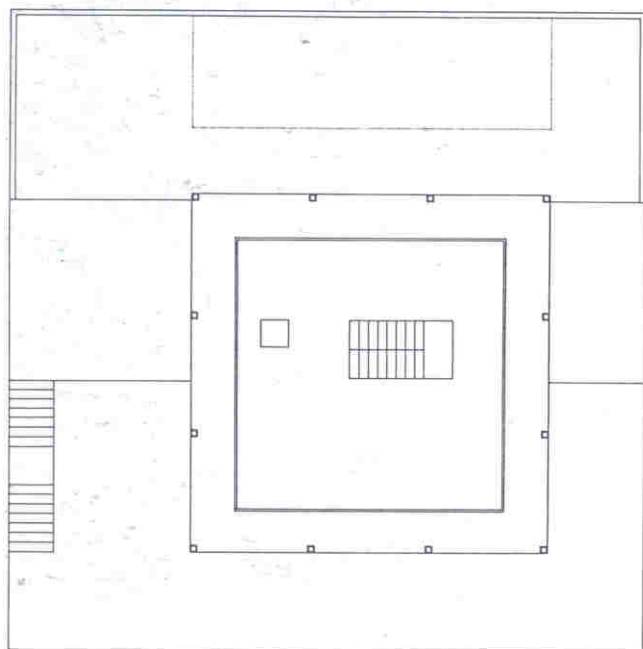
We are proposing in this house to conjoin, radically so, the two parts of the architectonic system: a stereotomic base supporting a tectonic component. The site, in the highest reaches of an urban development and with splendid views of the distant horizon, would suggest locating the living area in the top part of the house and the sleeping area in the lower. The continental climate makes this the most appropriate solution.

A twin-level box of stone laid out on the square, the stereotomic base accommodates the bedrooms and garage on the lowest floor. At the mid-level, the kitchen and dining room.

The tectonic component above, made of steel and glass and flush with the stone prism supporting it, is converted into a transparent, continuous and unified space. In order to accentuate this, the stone used on the facades will also be used for its flooring. The four cor-

nerstones are meant to be 'all of a piece'. The stairs leading to the transparent top floor look as if they are carved out of this 'rock'. And the required lift will ascend unencumbered from below.

Above, in the cabin, a tectonic glass box, the house's intellectual, meditative, dream life. Below, in the cave, a stereotomic stone box, the 'animal' side of things: eating, sleeping.



Architect's sketch,
second-floor plan,
longitudinal
section, and
axonometric.

Arco, Madrid, 1990

collaborator: Alejandro Gómez García

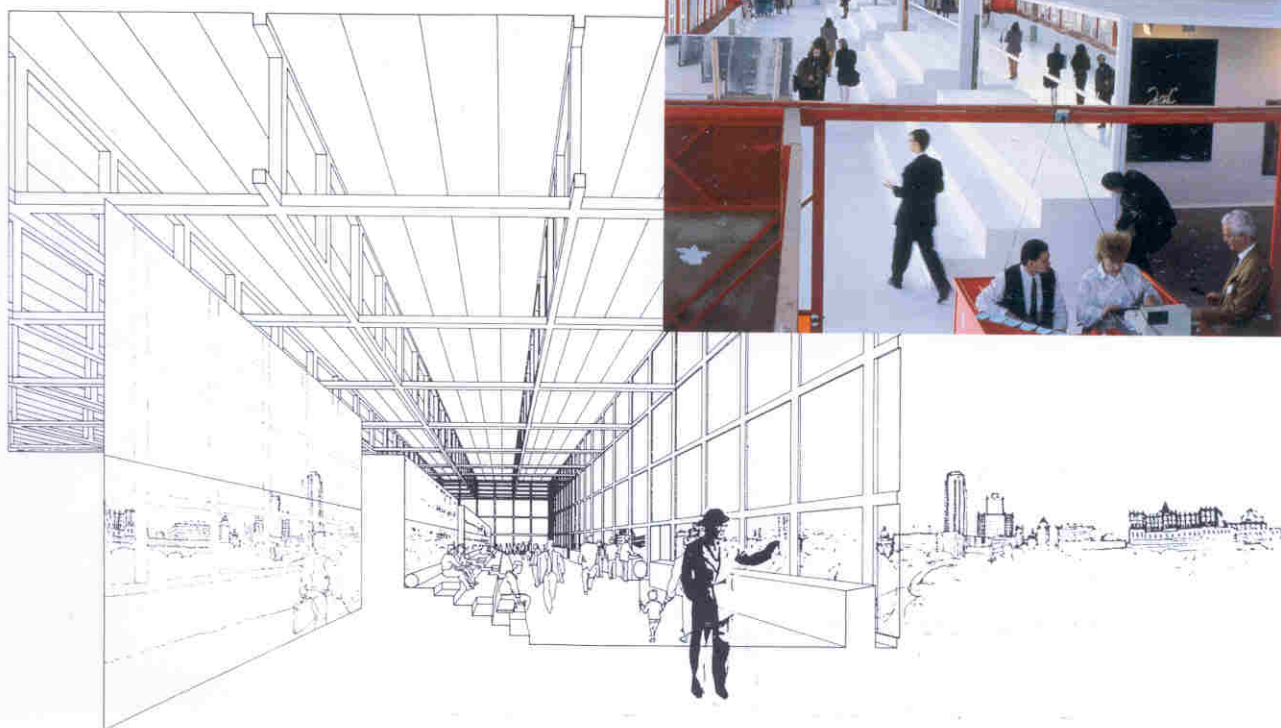
*The tiered
structure facing
the city, and a
perspective section.*

We had at our disposal one of the most rigorous and beautiful pieces of architecture in Madrid: The Palacio de Cristal of the Casa de Campo, a work by F. Asís Cabrero. A paradigm of Modern Architecture, the huge glass box is built using a simple three-dimensional structure that roofs over an open expanse from which the visitor can contemplate

the vista of the western edge of Madrid.

The main idea of the intervention was to regenerate the order and tension of said space. If this was to be a fair with stands running along a number of streets, as in some ideal city, then they ought to have a beginning and an end. The rest areas were laid out at this end, as a sort of 'belvedere'. Their being sit-

ed along the final stretch of the east facade had two consequences: the emphatic referencing of these areas, ever in the background, and the incorporation of the landscape through the huge glass facades, which meant that the spaces seemed to spill out over the surrounding countryside. To contemplate it, stepped seats, tiers, were positioned to face this splendid panorama.



García Marcos House, Valdemoro,
Madrid, 1991

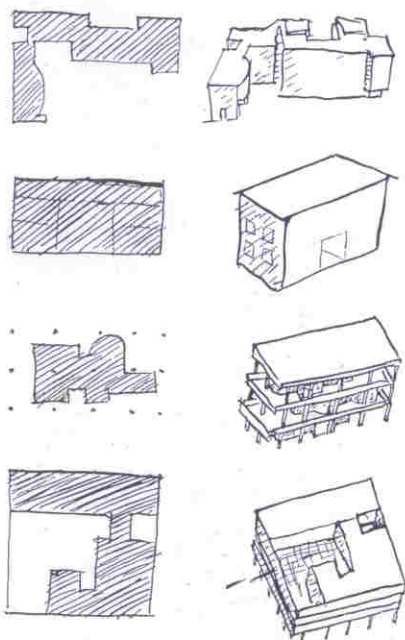
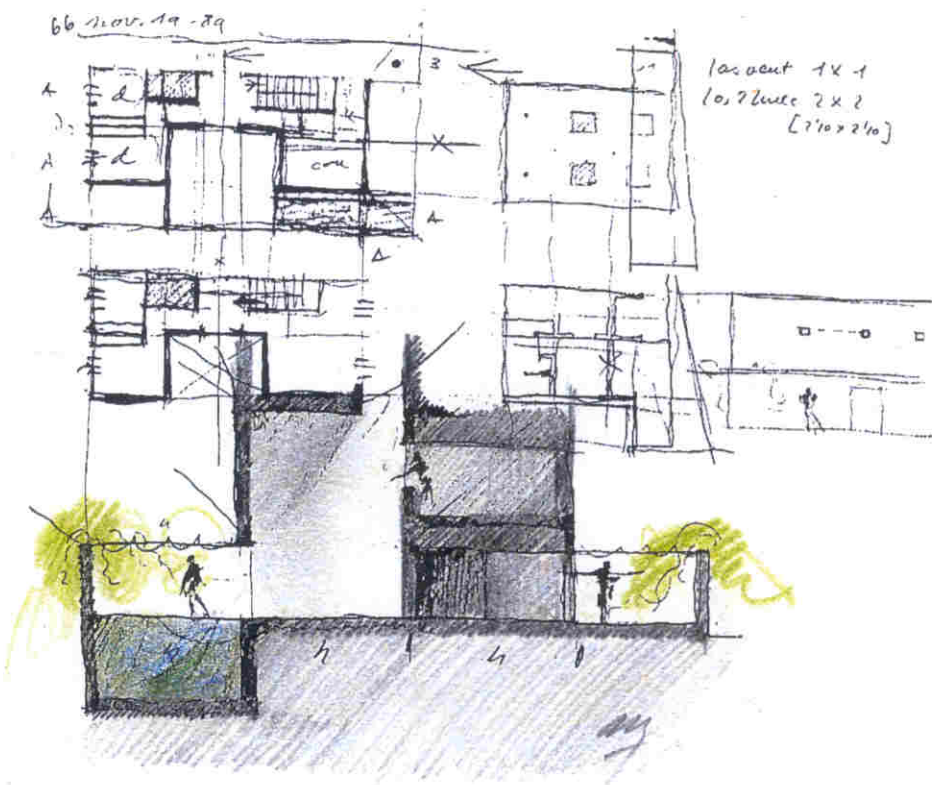
*Architect's sketches,
the entrance corner,
and compositional
sketches of the
La Roche House,
the house in
Garches, the house
in Stuttgart,
and Le Corbusier's
Ville Savoye.*

A family house in a typical residential area on the outskirts of Valdemoro (Madrid). The plot is 15 x 21 meters in size, on a corner and with two facades giving onto the street.

The site is enclosed by walls, like a box open to the sky. In the middle, and according with the previously established setbacks, there is a white rectangular prism with a base 8 x 14 meters in size.

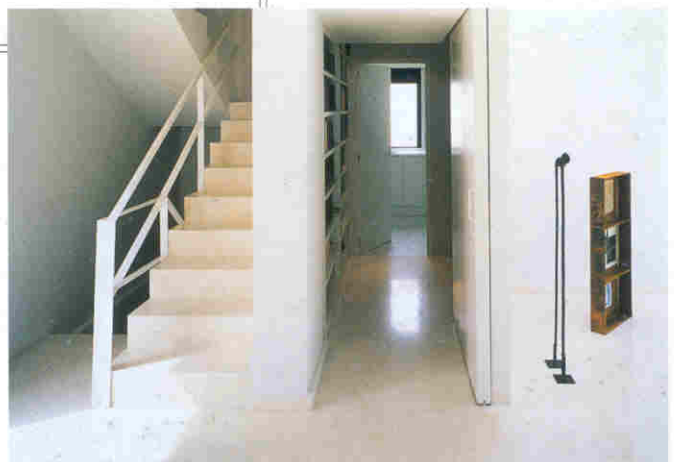
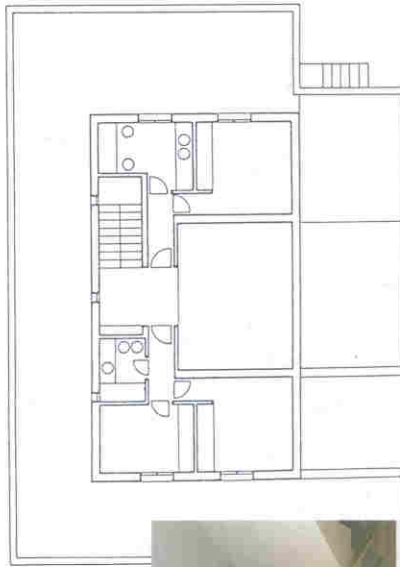
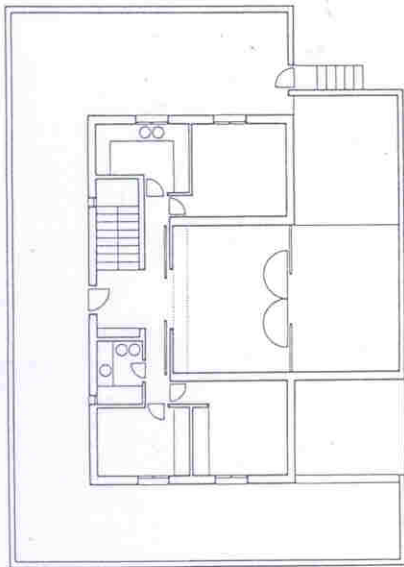
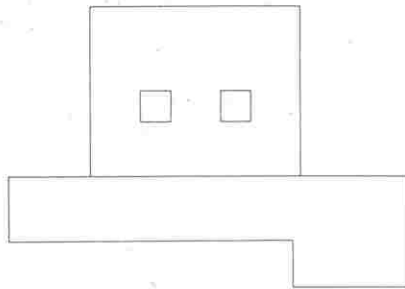
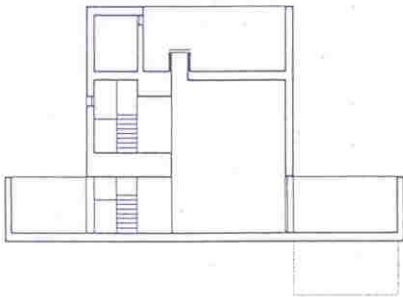
This box is organized around a twin-level, convergent central space which is crossed diagonally by the Light. From a skylight in the roof a vertical light which goes from side to side. From a large picture window a horizontal light which does the same.

And so, through Light and Proportion, a small and simple enclosed house becomes a large and open house in which, using almost nothing, everything is possible. 'Une boîte à miracles', in short.

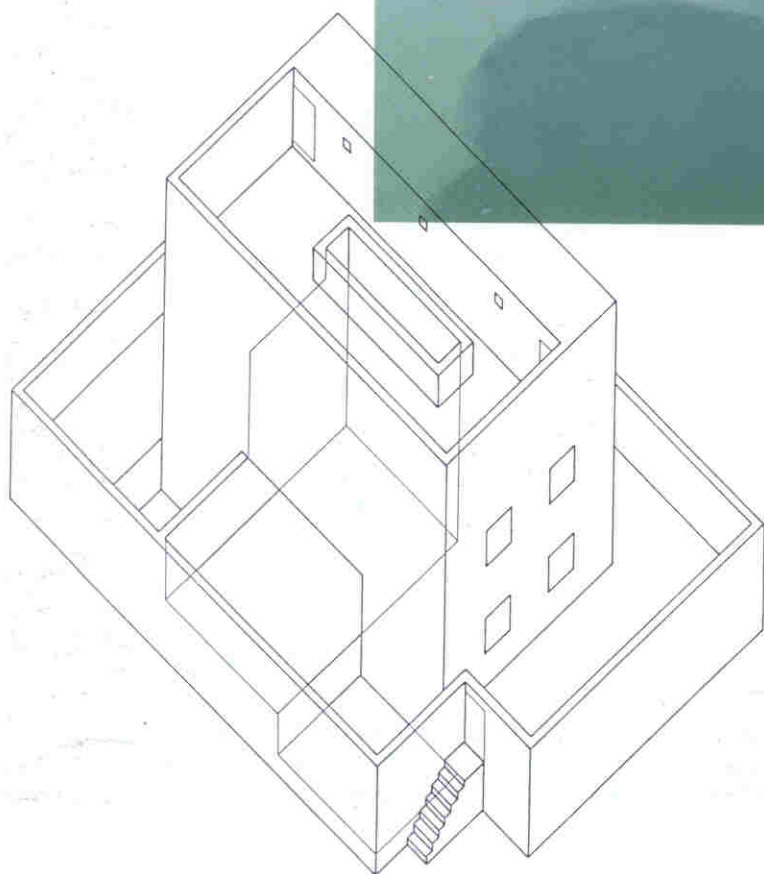




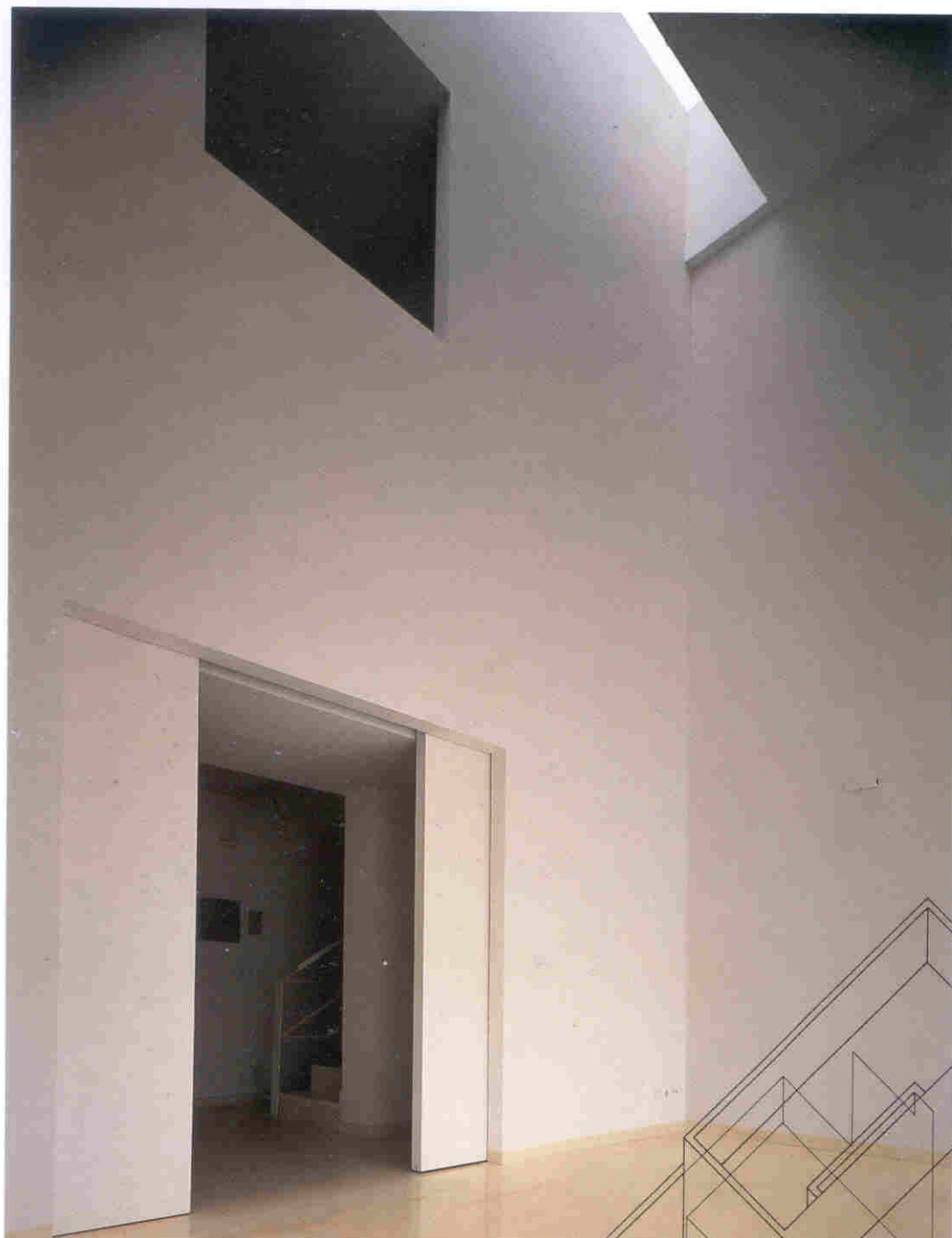
Cutaway model showing living-room; cross section, side elevation, plans of ground and first floors, and internal circulation.



*The courtyard with
mirror pool, and
axonometric
showing the
double-height
living-room.*

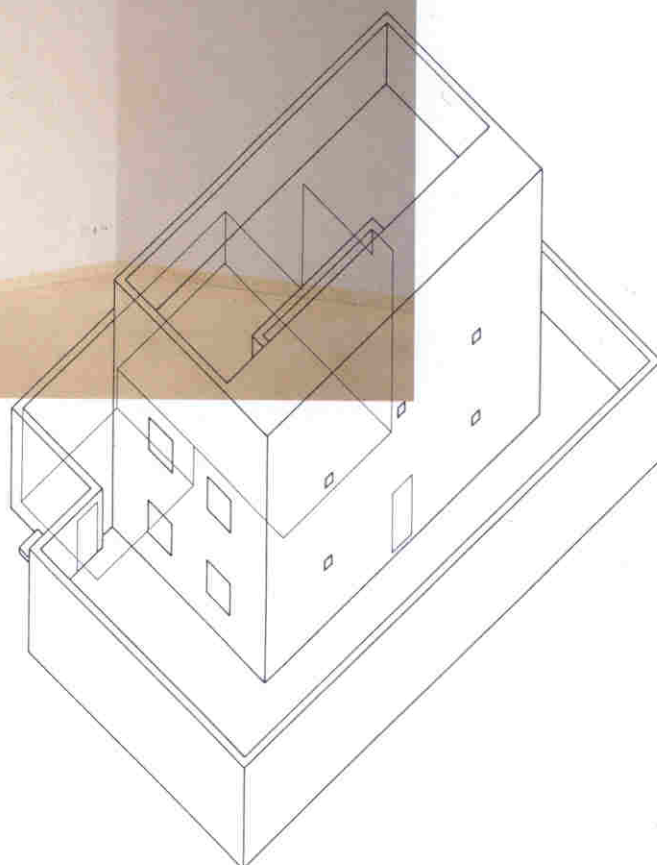






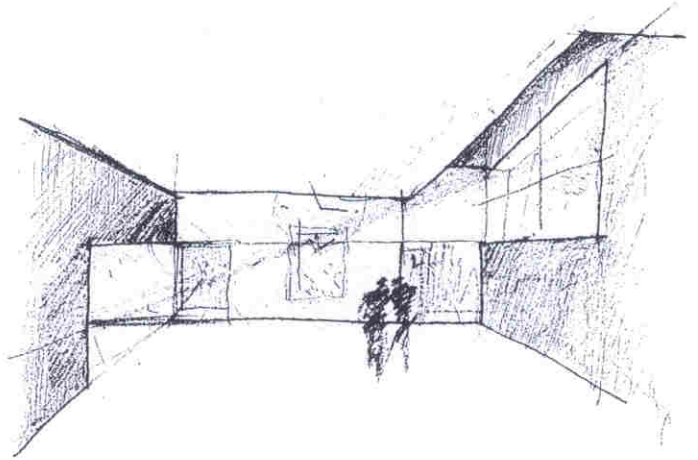
The living space overlooked by the upper-level areas, the skylight, and axonometric showing the entrance front.

The living space illuminated by the skylight and garden window.





Extension to a secondary school,
Velilla de San Antonio, Madrid, 1991



This block with eight classrooms and a small gymnasium provides the finishing touch to an already existing secondary school.

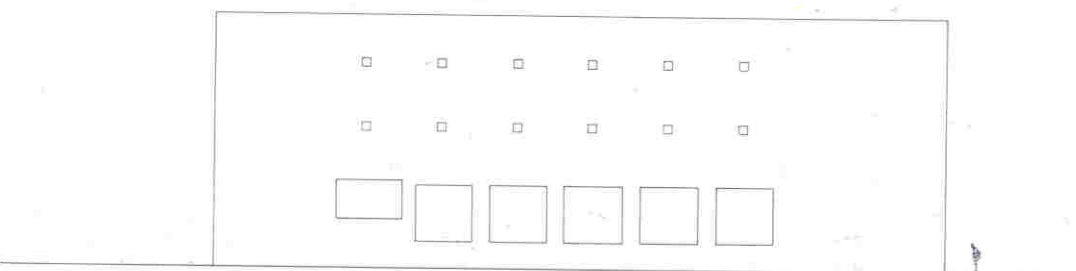
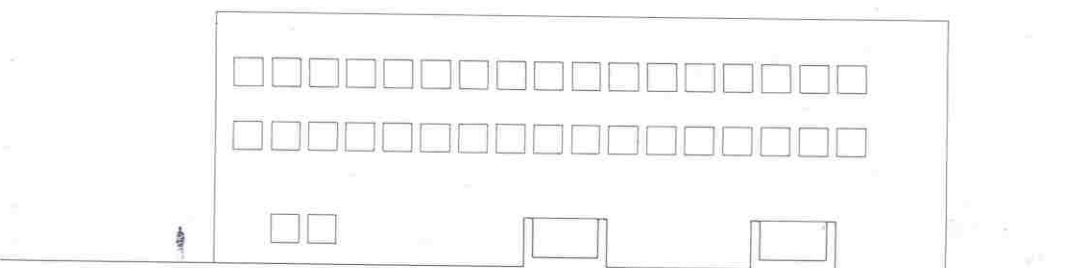
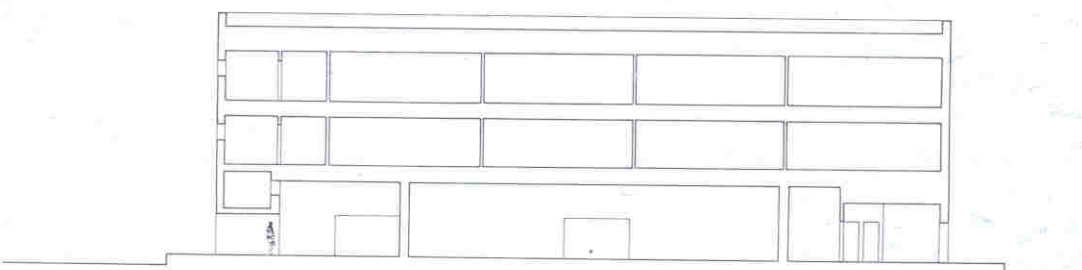
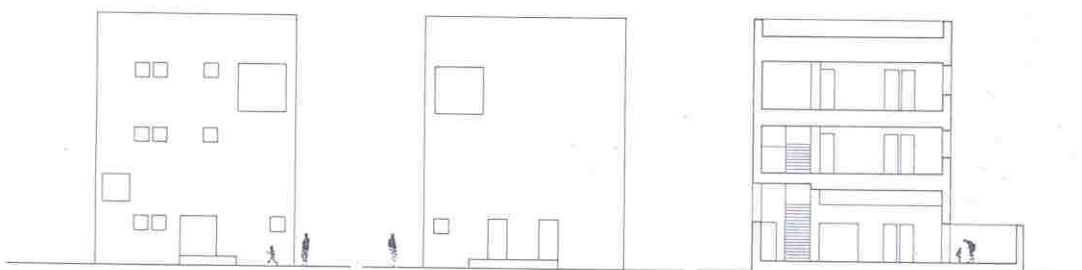
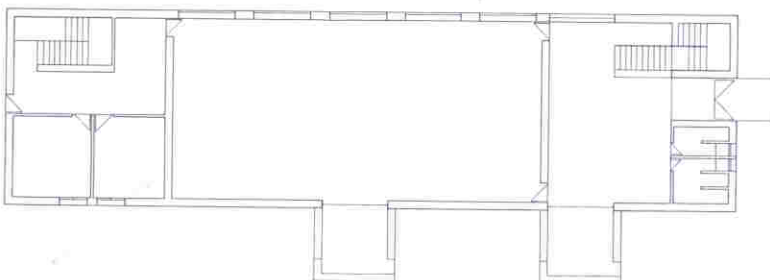
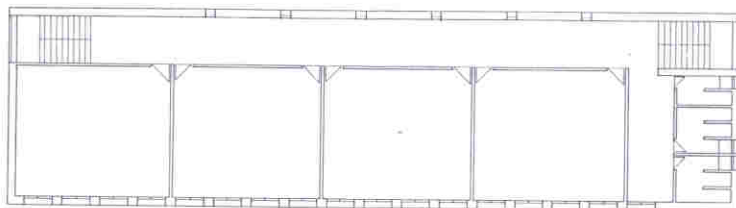
A prismatic volume is set out on a 10 x 38 m rectangle, with a gymnasium on the bottom floor and four classrooms on each of the two floors above. The layout used is linear, with a corridor to the north and classrooms to the south. The whole width of the ground floor is devoted to the high-ceilinged gymnasium. This double height gives us an opportunity to underline the spaciousness of the main entrance hall by the simple ploy of

using diagonal Light, with a picture window high up on the north side and another one, of the same size, at ground level on the south, the floor of which extends into a small courtyard. By piercing the white prism a contrast is produced between the south facade, with its large classroom windows, and the north facade, with its small and deep apertures which illuminate and ventilate the corridors. This is completed with extended outside walls of glass block, made flush on the north, east and west facades, which illuminate the gymnasium.

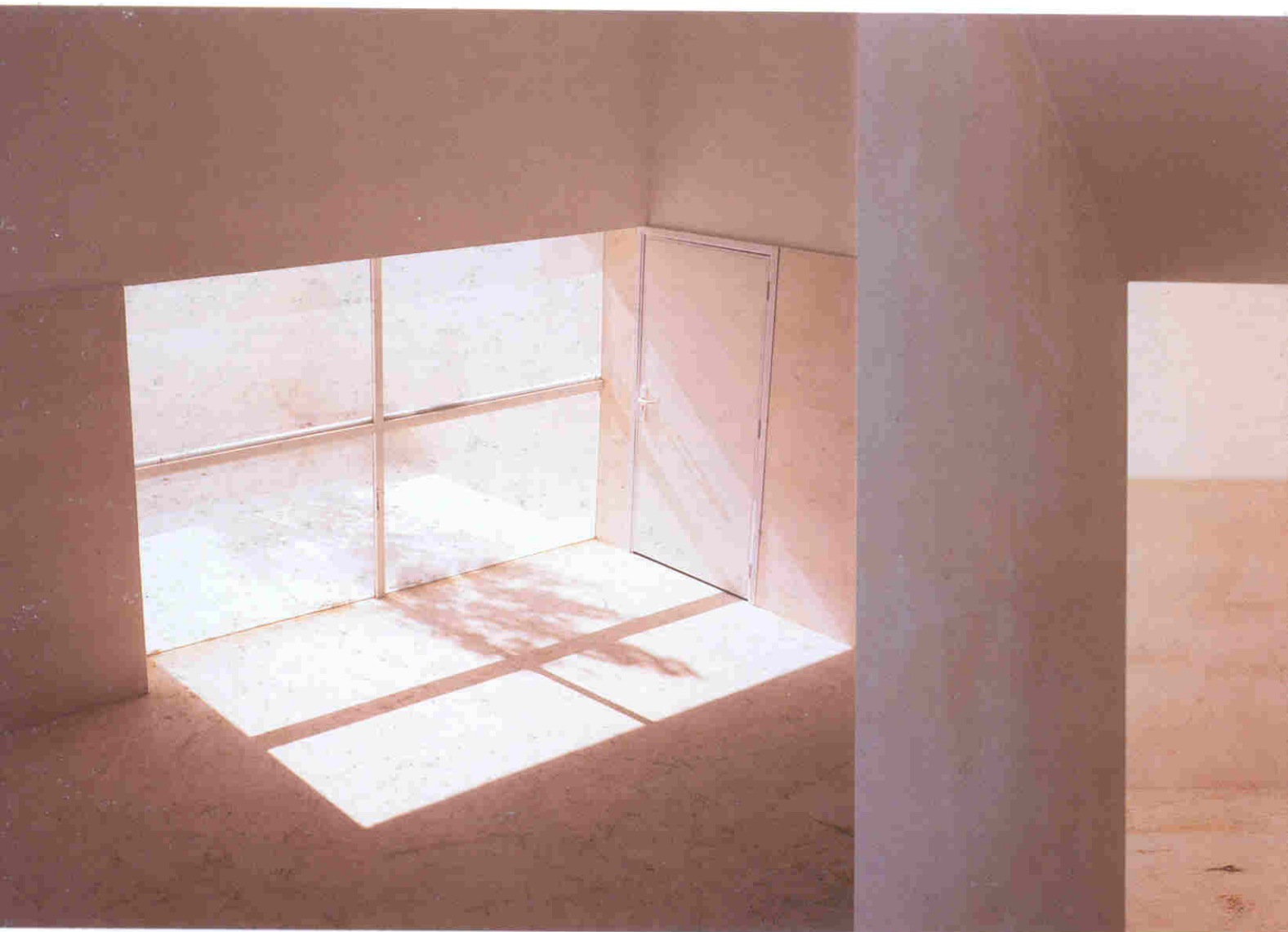


*Perspective sketch
of entrance hall,
the street elevation,
and general view.*

*Plans of typical
and ground floors,
elevations, and
cross and
longitudinal
sections.*



*The gymnasium,
a detail of
circulation, and
one of the ground-
floor classrooms.*





Four villas, Spanish Embassy, Algiers, 1992

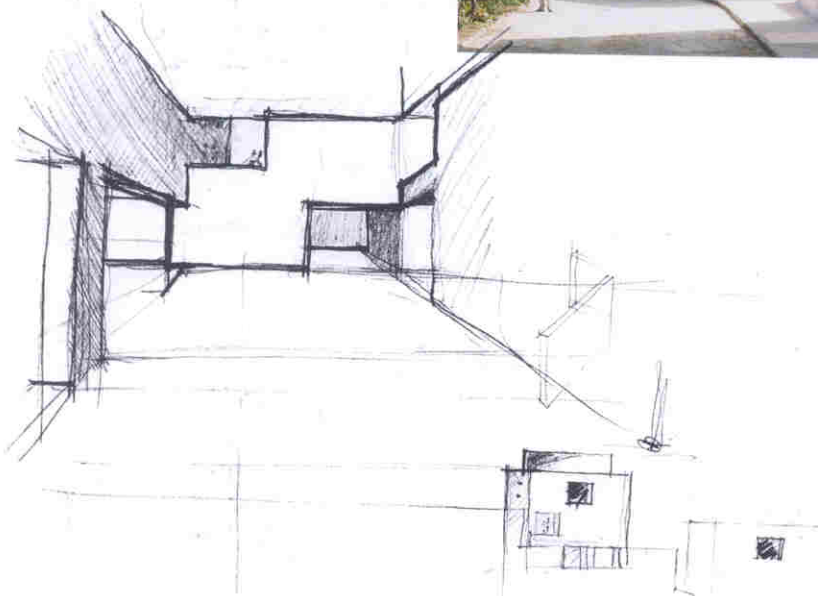
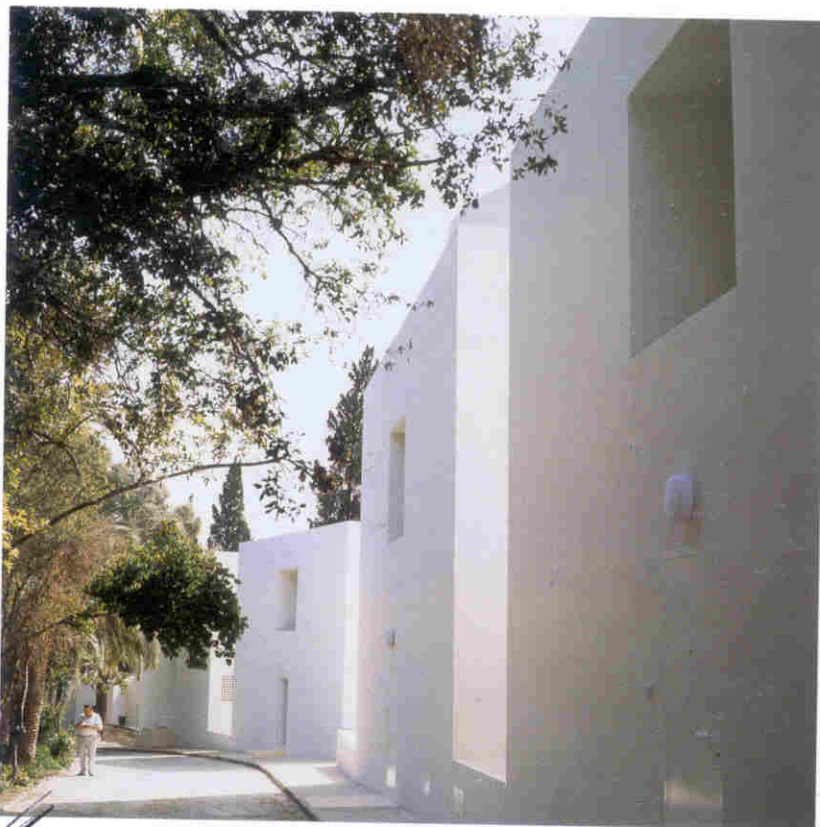
*The street
elevations of the
four houses,
perspective sketch
of interiors, and
the entrance
elevation of one
of the houses.*

Four new dwellings were required for the staff of the Spanish Embassy in Algiers.

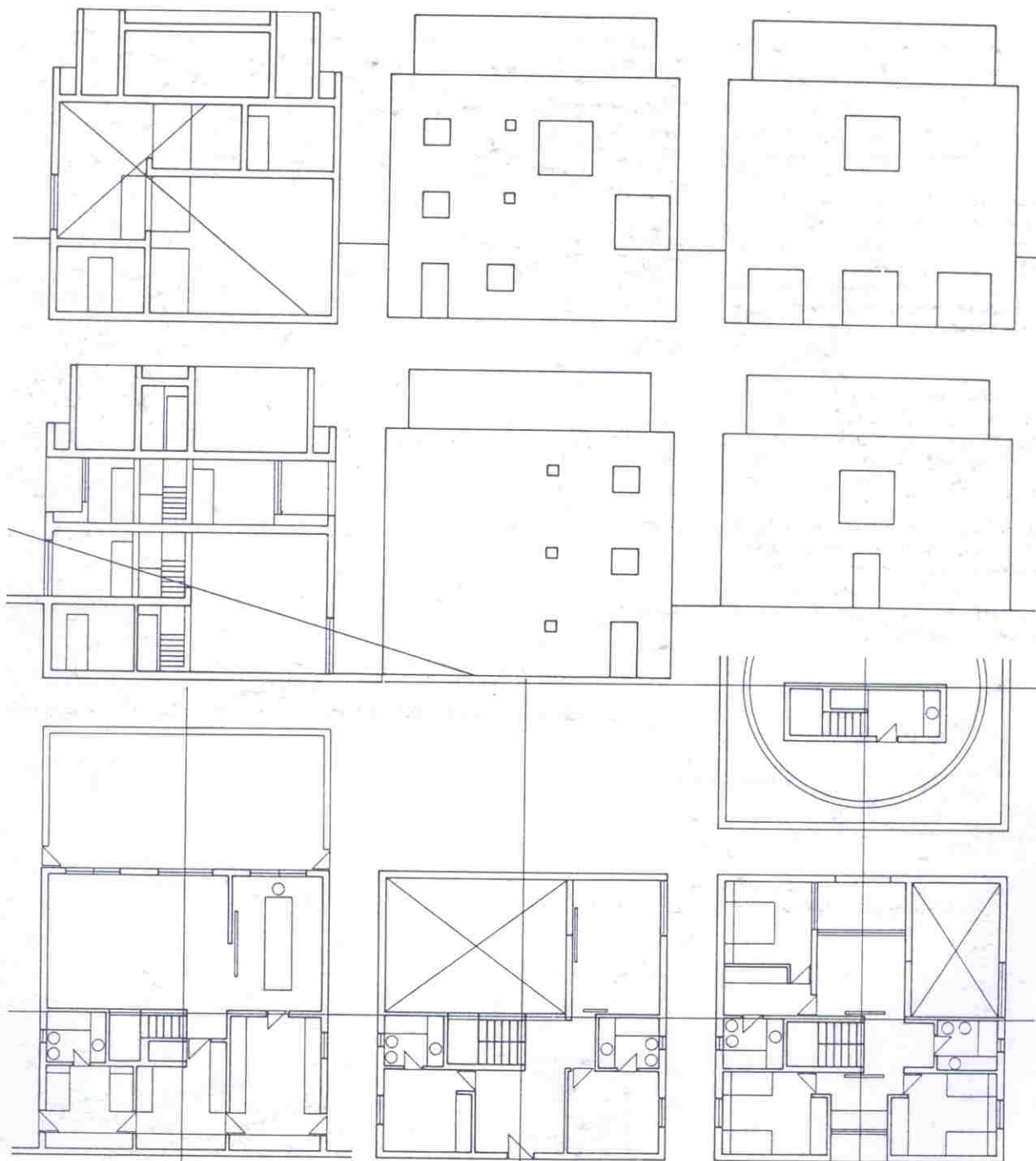
The location is part of the garden of the Ambassador's Residence, on a long and narrow strip of land low down by the entrance. The decisive factors when choosing the appropriate typology were the limited amount of sharply sloping terrain available, and the abundant existing greenery.

A number of independent buildings are proposed, resolved vertically and with their entrance at the middle floor level. At garden height, the ground floor contains the extensive living area, which forms a continuum with the walled patio. The top floor houses the family bedrooms, and use can be made of the roof terrace which, at this height, provides unique views of the beautiful Bay of Algiers.

While echoing the spatial handling of the Turégano House, the central space embodies a number of changes in the positioning of the window apertures, which gives rise to a diagonal space tautened by diagonal light.



*Sections,
elevations, and
plans of various
levels of a typical
house.*



*The interlocking
volumes of one of
the houses, and
interior views.*



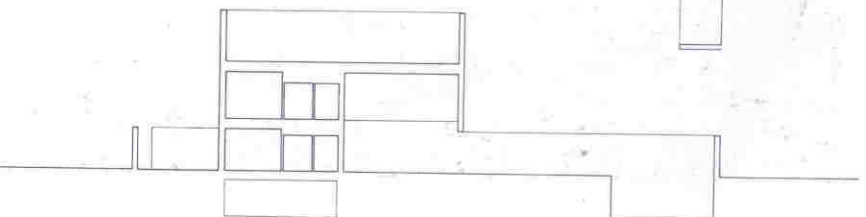
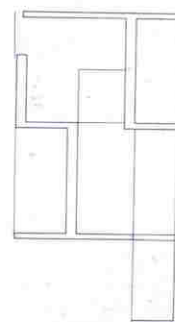
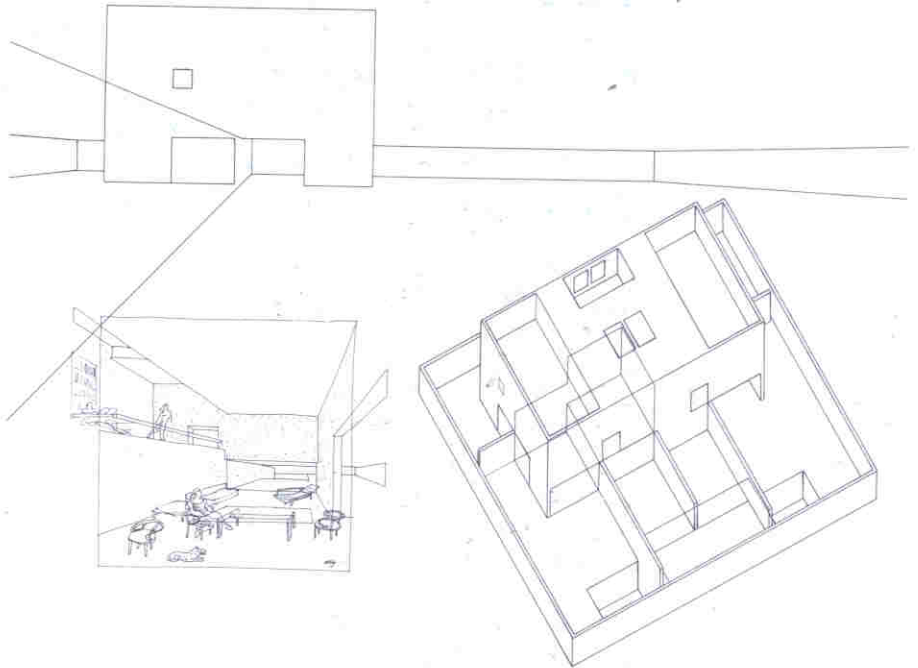
'Janus' House, Reggio Emilia,
Italy, 1992

Site plan,
perspective
sketches,
axonometric, plans
of ground and first
floors, and cross-
and longitudinal
sections of one
of the houses.

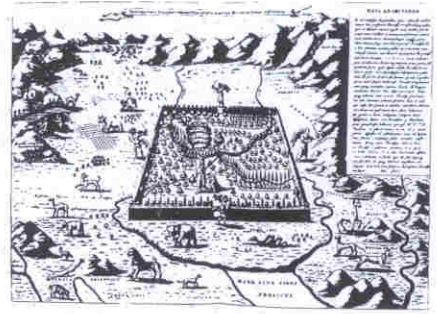
This house originates in an entry for an international competition convoked in Italy: *la casa più bella del mondo*. It responds to all the requirements called for in the program with a single volume in which the ground floor space opens onto a garden surrounded by walls.

In the main living room two split-level spaces, of equal size in section and in plan, are connected diagonally. The diagonal light finds its main focal point in the huge skylight which is let into the highest and most remote part of the ceiling.

Once again, and to be more precise, if that is possible, a diagonal space traversed by diagonal light.



Gaspar House, Zahora,
Cádiz, 1992



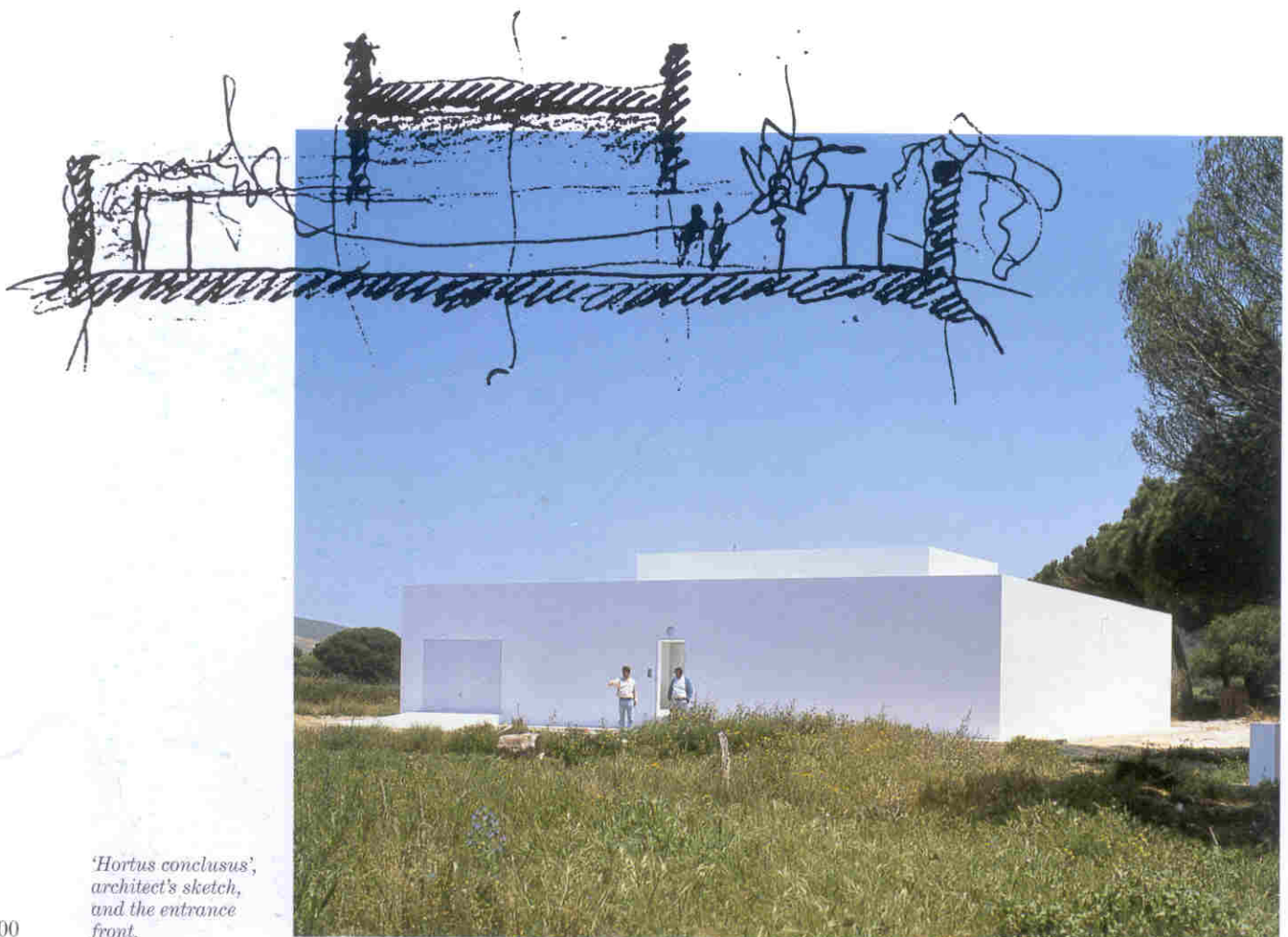
The client's express wish was for total seclusion. It was decided, therefore, to create a completely walled enclosure, an 'hortus conclusus'. This originates in an 18 x 18 meter square, defined by four 3.5 meter-high walls, which is divided into three equal parts. Only the central part is roofed over. Divided obliquely by a pair of 2 meter-high walls into three parts, having the proportions A:2A: A, the service units are

included at the sides. The roof over the central space is higher, 4.5 meters above the ground. Where the low and high walls intersect there are four 2 x 2 meter glazed openings. The horizontal plane of the stone floor extends through these four openings, giving a real sense of continuity between inside and outside.

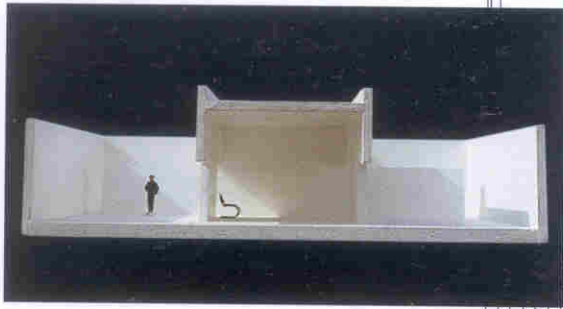
The omnipresent whiteness contributes to the clarity and continuity of

the architecture. The dual symmetry of the composition is rendered more evident by the likewise symmetrical placing of the four lemon trees, which make for a spectacular effect.

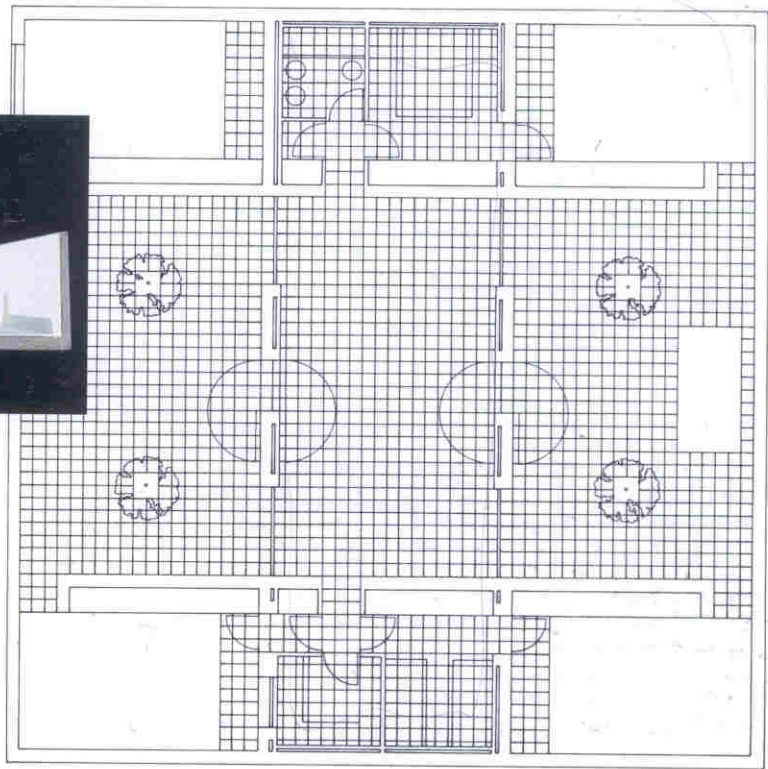
The Light in this house is horizontal and continuous, and reflects off the walls of the east-west oriented patios. In fine, this is a continuous horizontal space tautened by horizontal light.



*'Hortus conclusus',
architect's sketch,
and the entrance
front.*

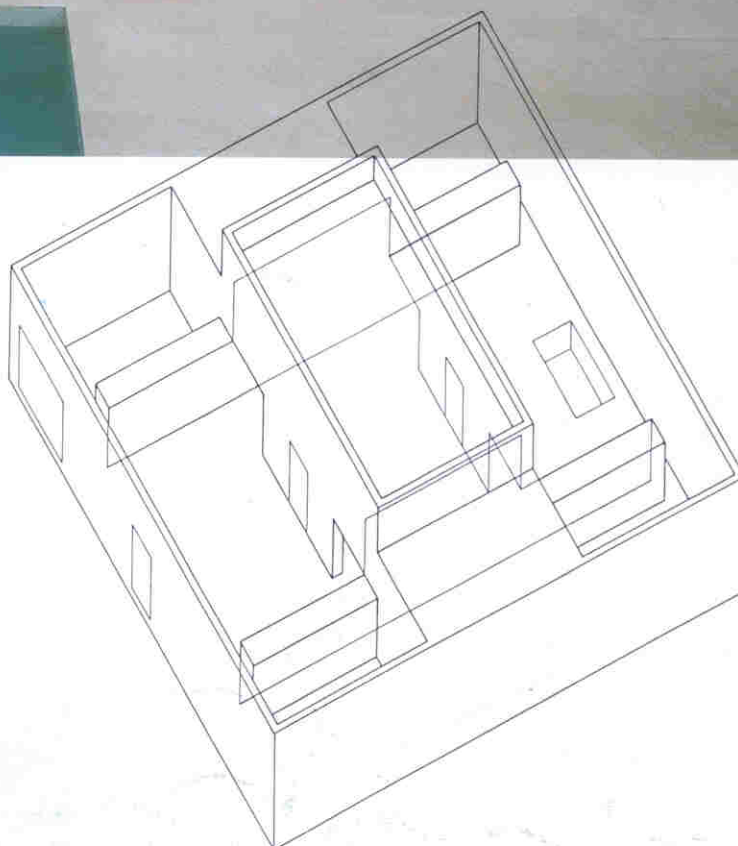


*Cutaway model,
ground-floor plan,
and the entrance
court.*



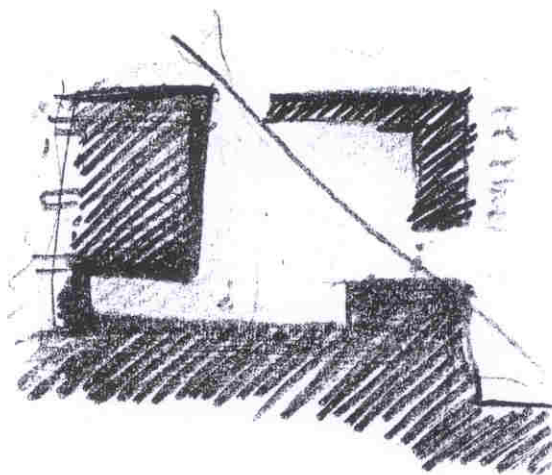


*The courtyard with
lemon trees and
pool, and an
axonometric.*





'Drago' school,
Cádiz, 1992



The building, with its vast white facade overlooking the sea, is devised as a continuation of the long and high white walls of the old 'maritime' cemetery of Cádiz.

The entire volume is handled in such a way that it repairs the fabric of the city at the point where its streets end. The overall space is laid out on an irregular, trapezoidal base, and uses the simple device of a regular, square courtyard around which the corridors

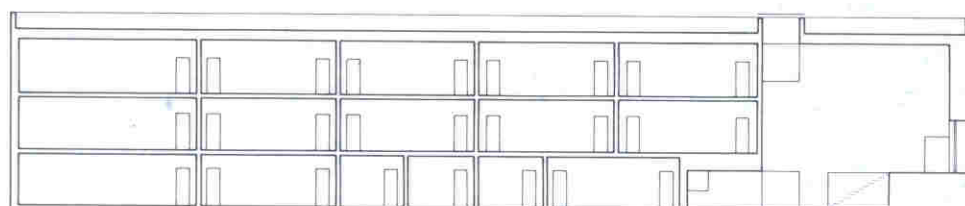
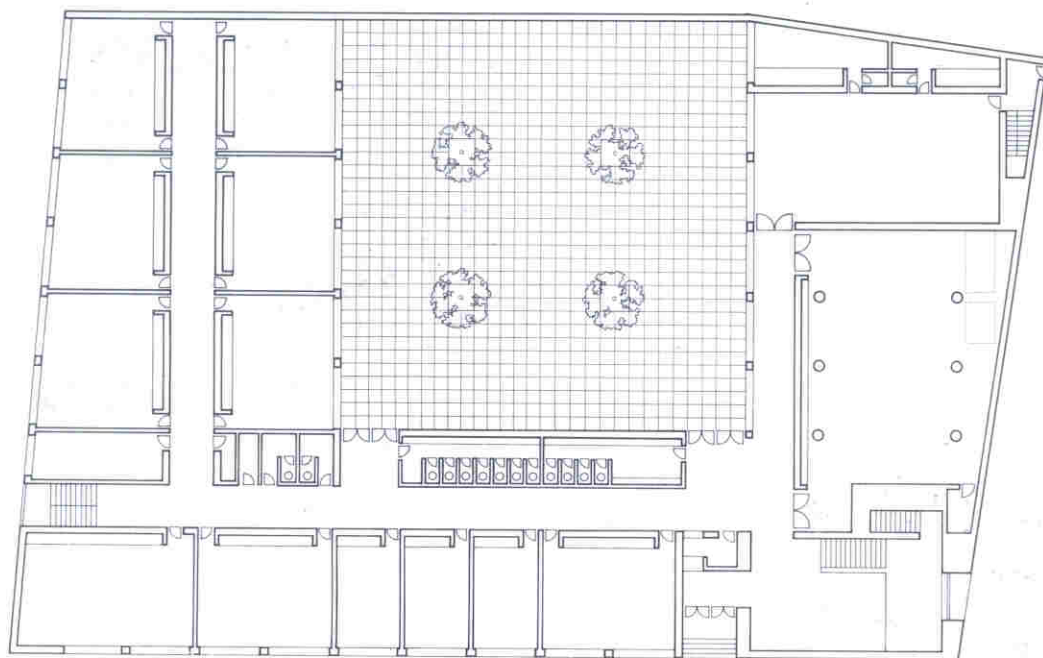
run. Its squareness is accentuated by four palm trees set into the stone paving.

The more public spaces, those subject to greatest use, are located in the part of the building that overlooks the sea. A deep, double-height aperture announces the public nature of the building to the city and subsumes the library and cafeteria spaces. The gloomy depths of these is tautened by the strong sunlight

coming from the lofty, circular skylight.

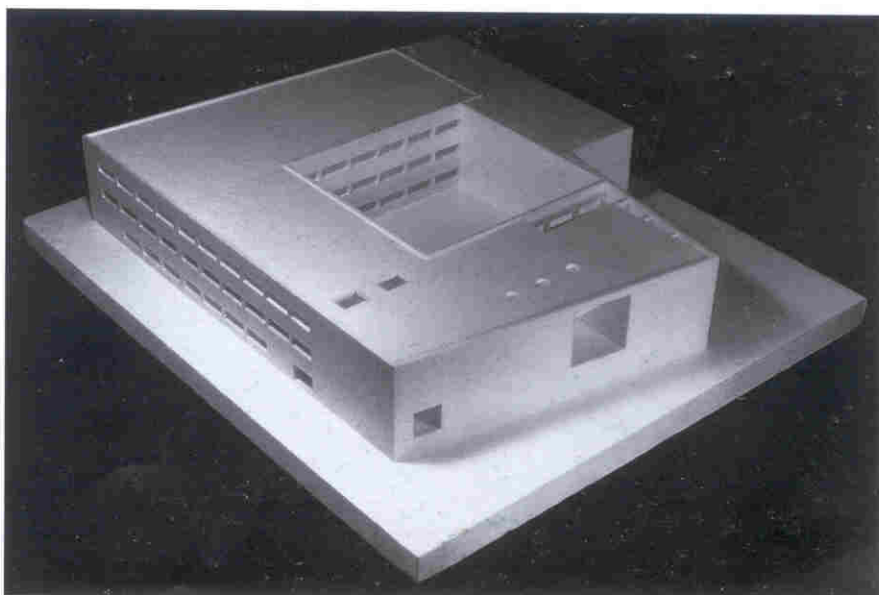
The space which dominates the whole building is the main, triple-height entrance hall where all the corridors meet. Its verticality is tautened by the diagonal light from its high skylights, and endowed with continuity by the seaward-facing oval aperture whose setting at an intermediary level renders this possible. A vertical space tautened by diagonal light.





Architect's drawing of section showing light trajectory, and view from the sea (the intervention is in the centre).

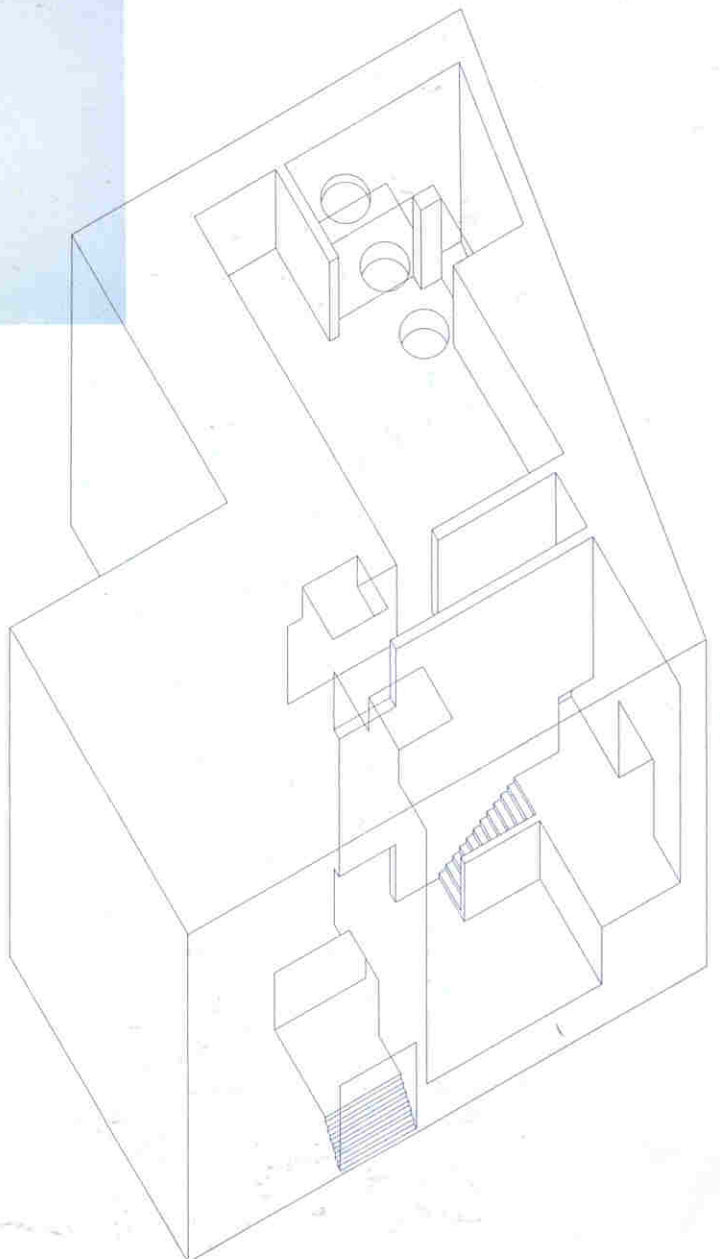
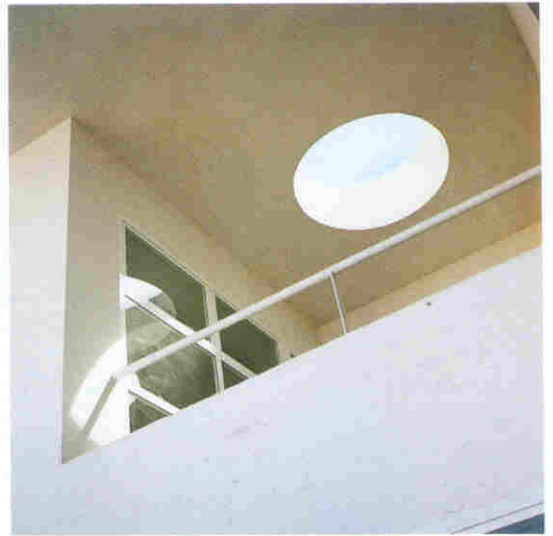
Ground-floor plan, longitudinal section of the lobby, and model.



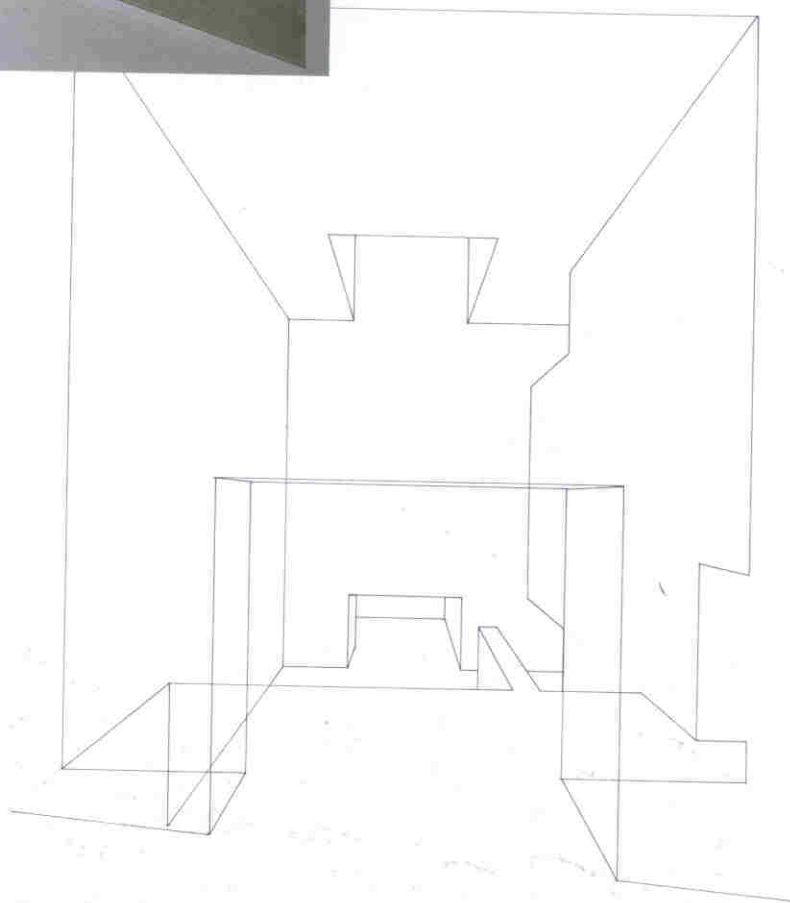
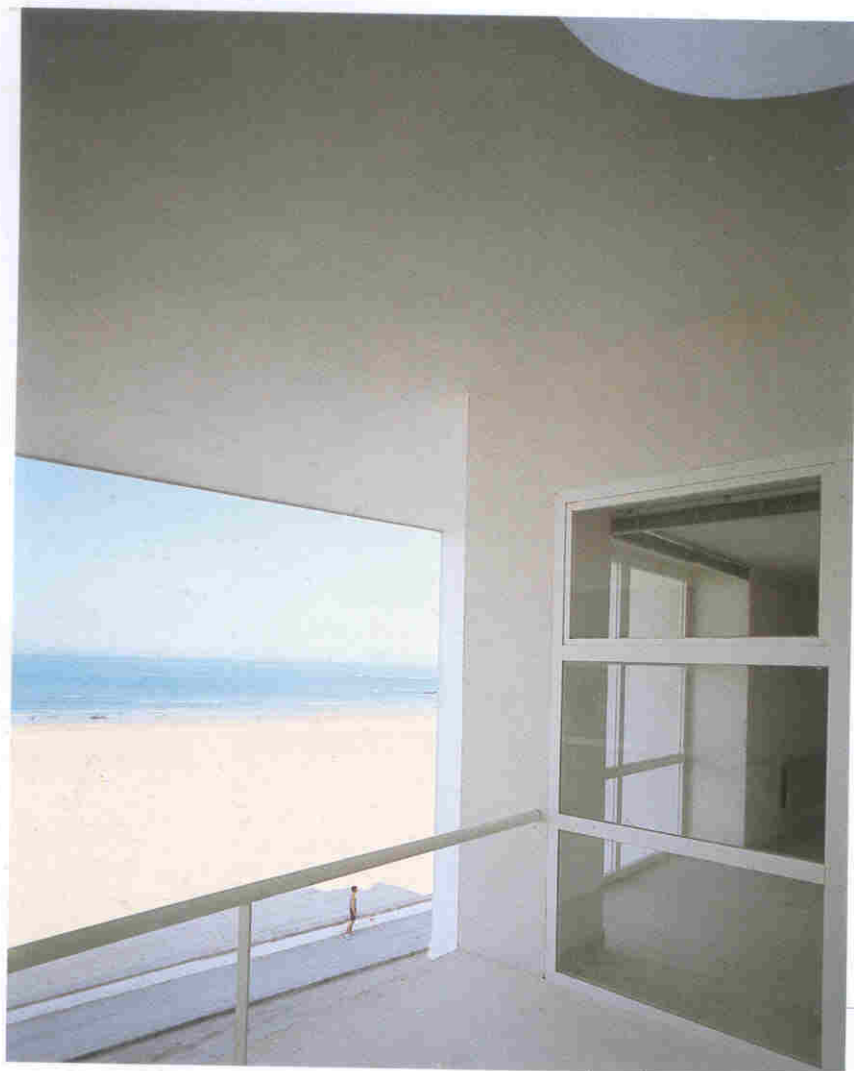
*The main front
and entrance
facade.*



*The loggia, detail
of a window on the
main front, and
partial
axonometric of the
lobby and library.*



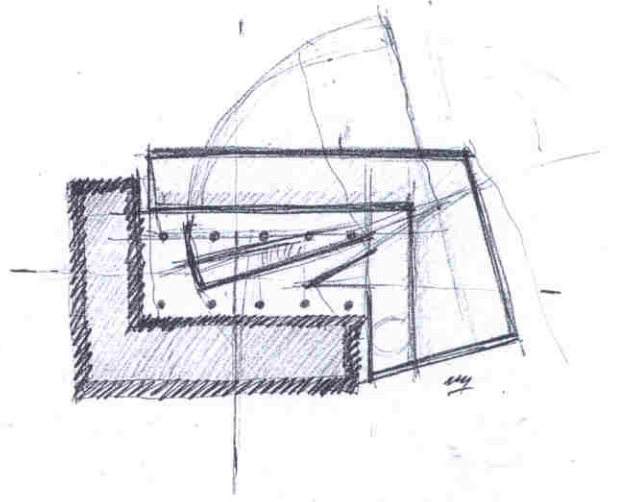
Detail of sea-facing loggia, perspective drawing, and view of the entrance lobby.





Public library, Orihuela,
Alicante, 1992

collaborator: Pedro Luis Valle López



This stone construction, erected on the remains of a former mansion, is conceived as a building-cum-courtyard, one generated by dialog between two L-shaped entities.

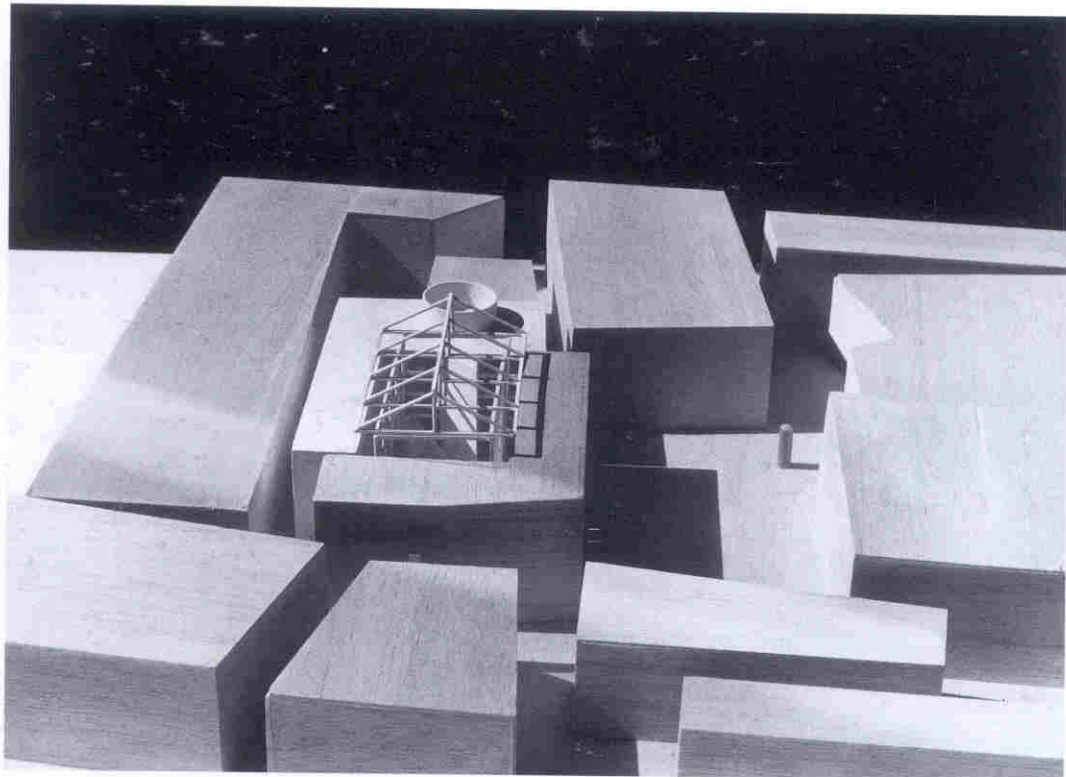
The first of these takes in the two *historic* facades, all the parts of which are re-elaborated in stone. Its wall-like nature is underlined by both the treatment of the stone (with horizontal fluting) and the increased depth of all its openings.

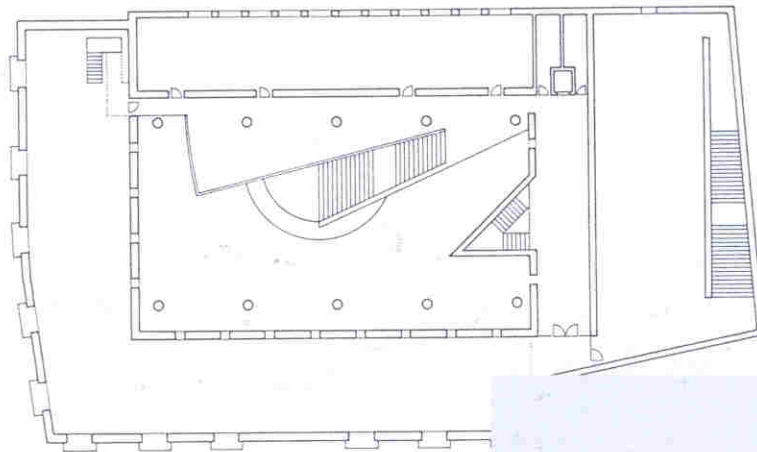
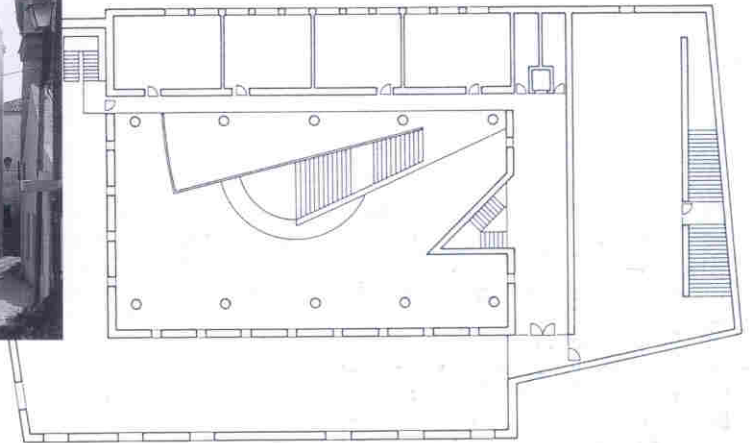
The second 'L' is also elaborated in stone, handled, here, to be as smooth as skin. The openings are long, narrow

and flush with the wall. The balconies overlooking the courtyard appear as lightweight elements. On the ground floor the conference-hall volume juts out over the courtyard like a fan being opened. The main stairway rests on it and follows the same unfolding rhythm. The gesture is completed by the forceful and sharp-ended prismatic volume which contains the common stairs.

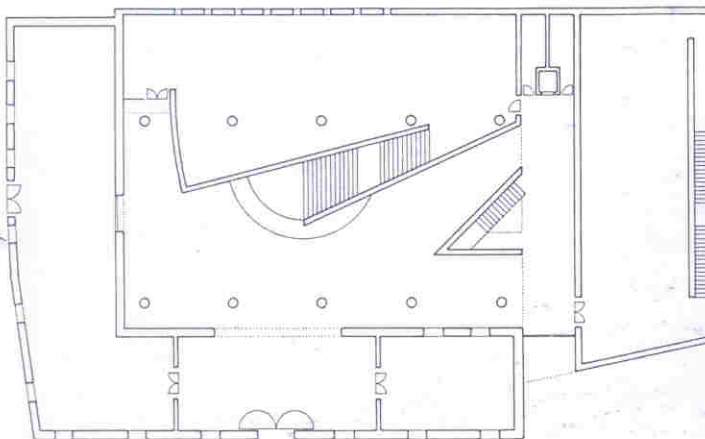
Lastly, a third element makes its appearance: the metal structure, painted white, that supports the windowed skylight covering the court-

yard. This tectonic element throws the stereotomic stone box containing it into relief. The white structure of telescopic pillars and delicate triangular trusses has a twin function: on the one hand it serves as an effective architectonic device for making the light shimmer where the two intersect, thus lending it material form. On the other, the compositional axis formed by the main facade and the huge entrance arch is turned through ninety degrees, ordering the space longitudinally by means of the pillars.



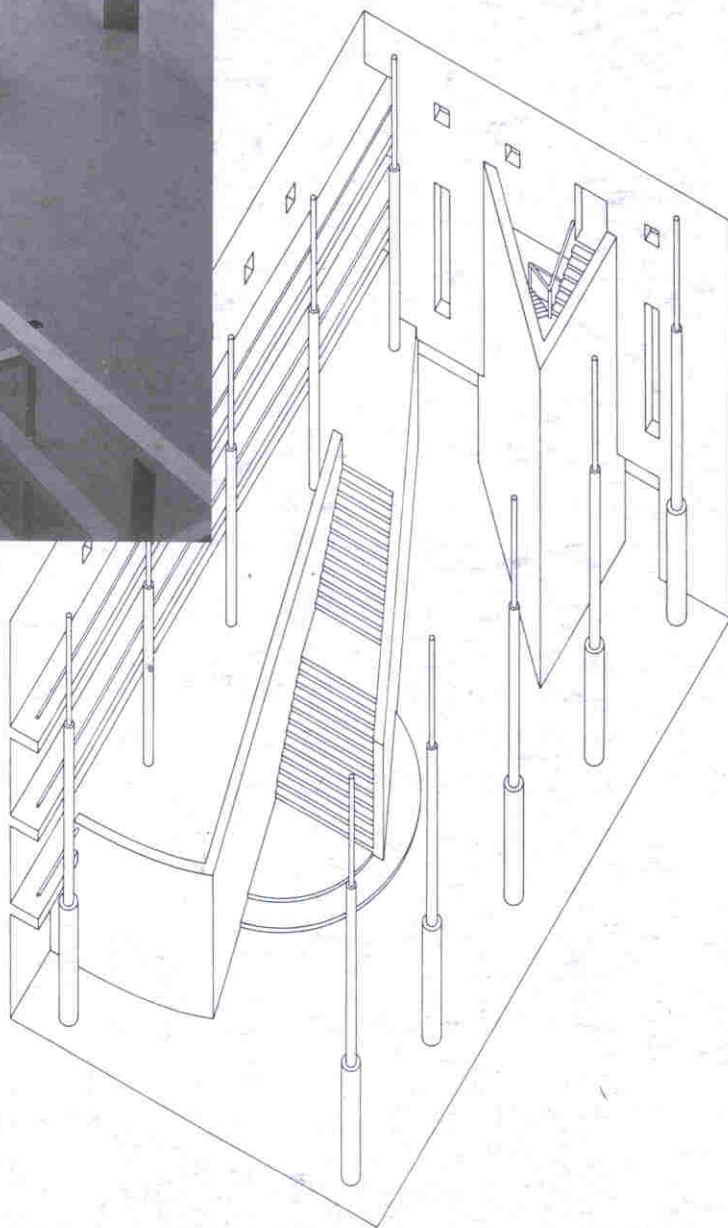


Compositional drawing, model, the new wing, plans of second, first and ground floors, and the rebuilt original facade.



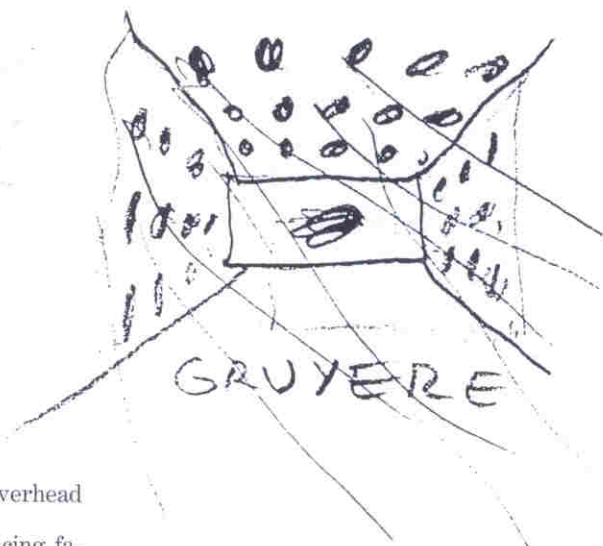


The central courtyard crossed by the stairway, detail of balcony and metal roof frame supported by pillars, and cutaway axonometric of courtyard.





Cultural center, Villaviciosa de Odón,
Madrid, 1992

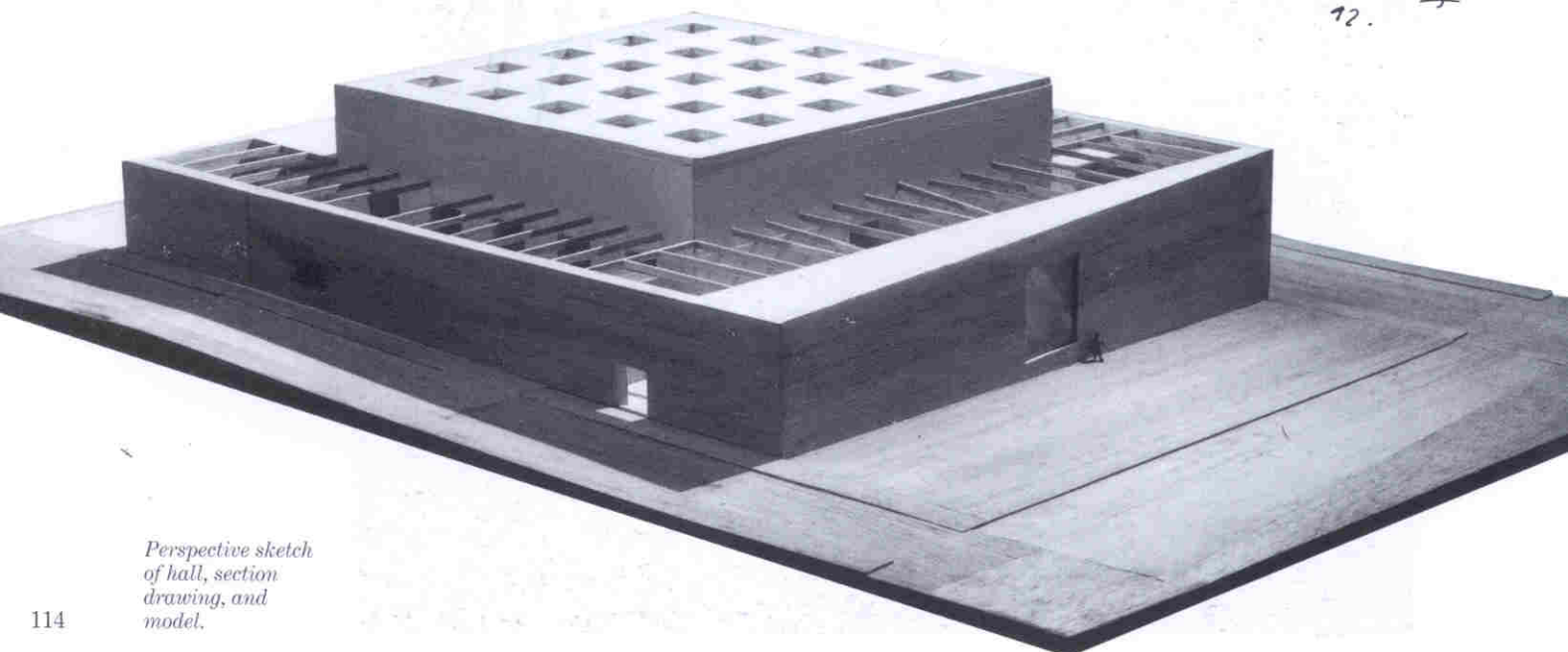
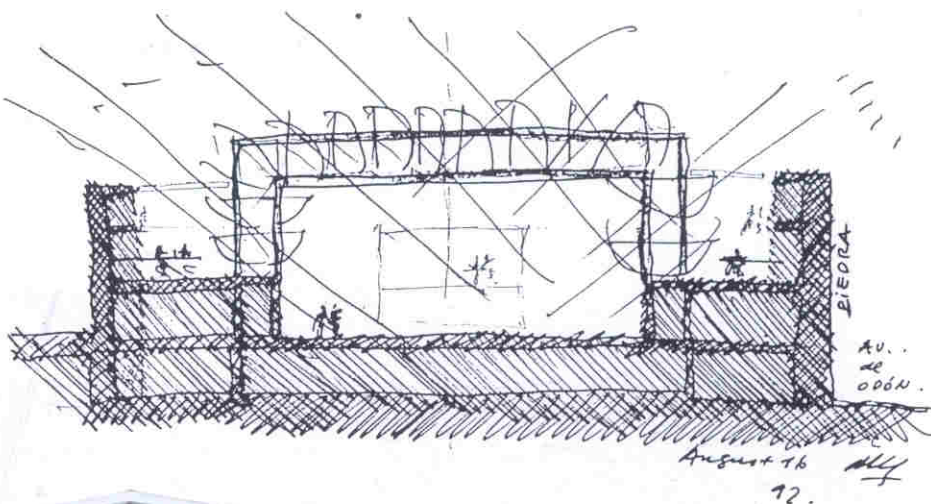


The site, alongside the former highway to Madrid and with a previously adapted space, is defined on its other three sides by a number of not very interesting apartment blocks.

The solution is a stone box whose trapezoidal ground plan follows the layout of the site. A robust and heavy 'stereotomic' box, then, of gray granite. On the inside, with a reduced floor-plan and sticking out above so as to catch the light from on high, a light-weight and 'tectonic', white cubic box forming the geometric and conceptual center of the proposed system, and perforated all over like a piece of gruyère cheese. The perforations in its permeable double skin, with their controllable opening and closing, allow for the potentially wide-ranging play of natural light, which thus becomes the source of spatial tension in this 'modern' entertainment center.

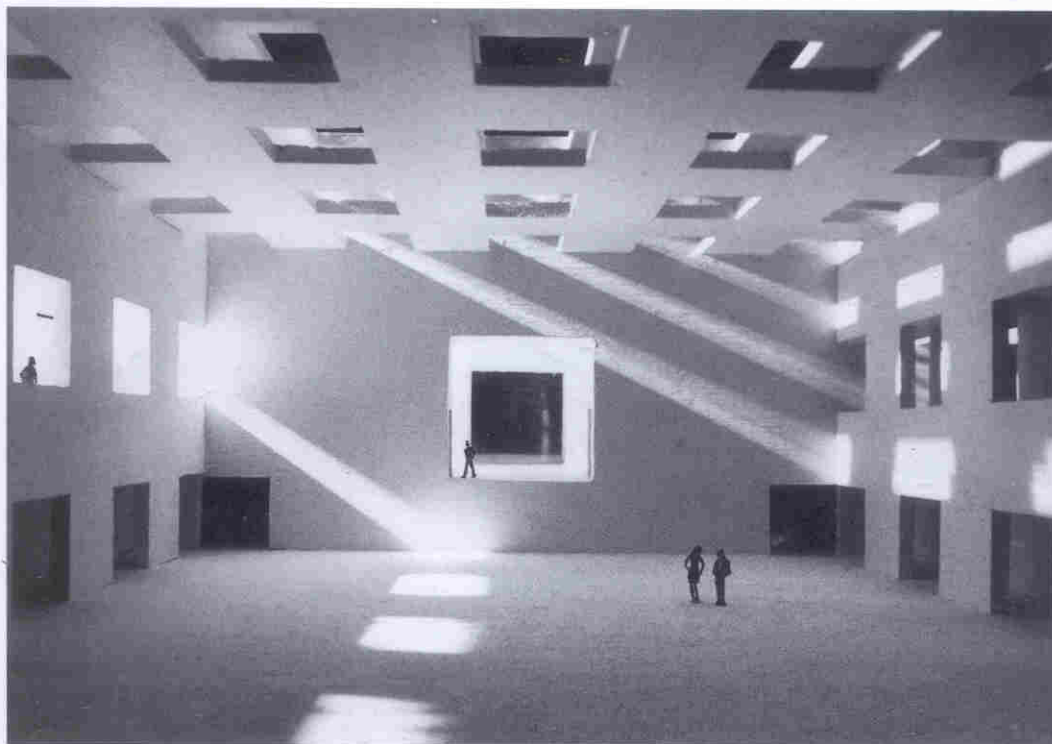
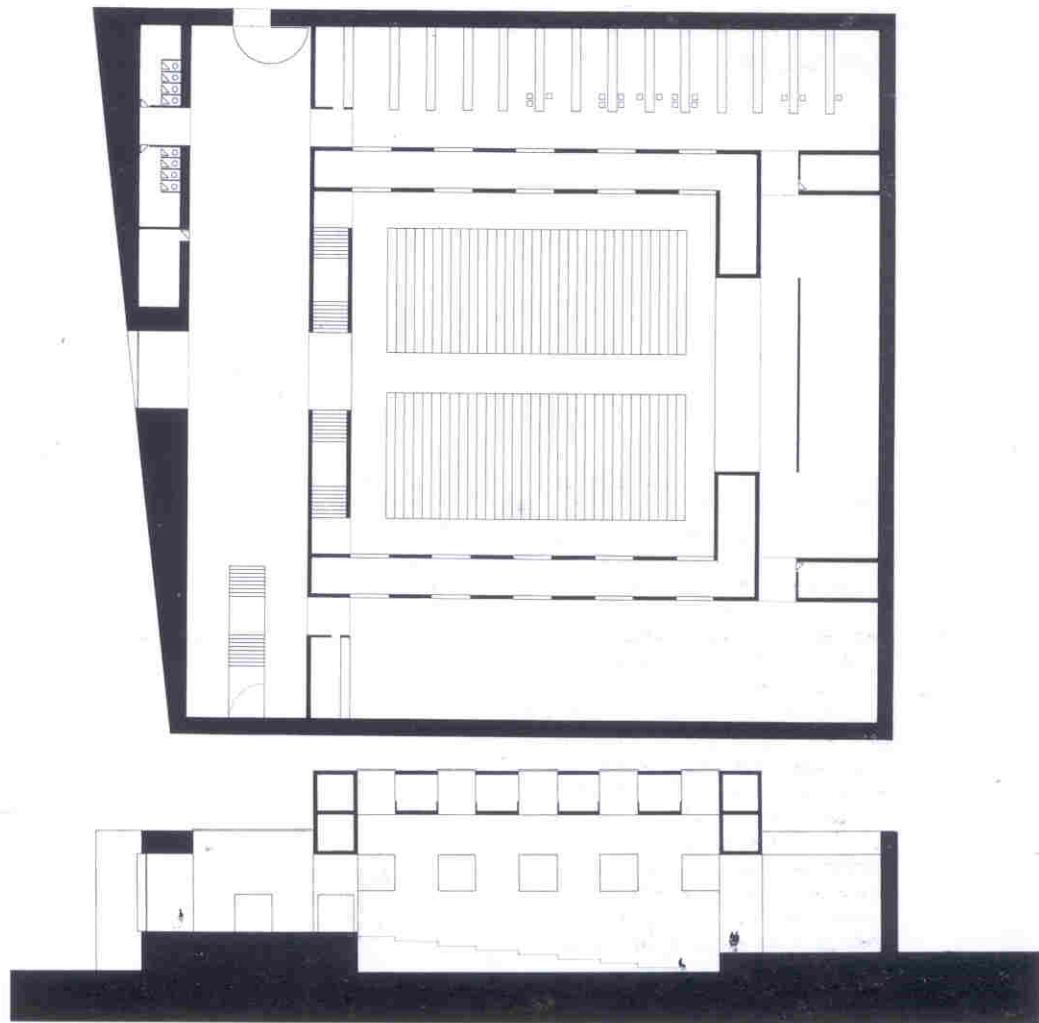
The interstitial space between the two boxes will be used for a library, museum, toilets and lobby, all with overhead lighting.

The main lobby on the city-facing facade will have a huge central aperture opening onto the latter from which to see and be seen. The city will be able to see in a flash what is going on inside.

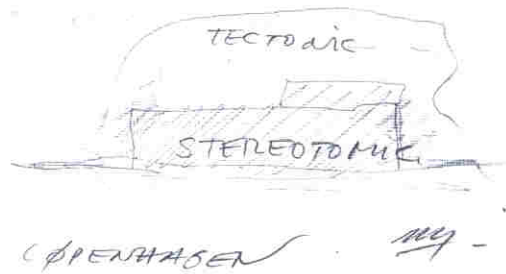


Perspective sketch
of hall, section
drawing, and
model.

*Plan of main level,
longitudinal
section on hall,
and interior view
of model.*



Philharmonic Hall,
Copenhagen, 1993



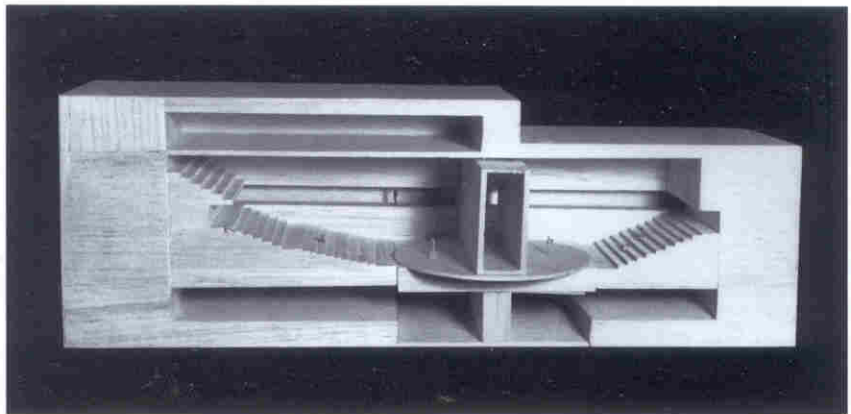
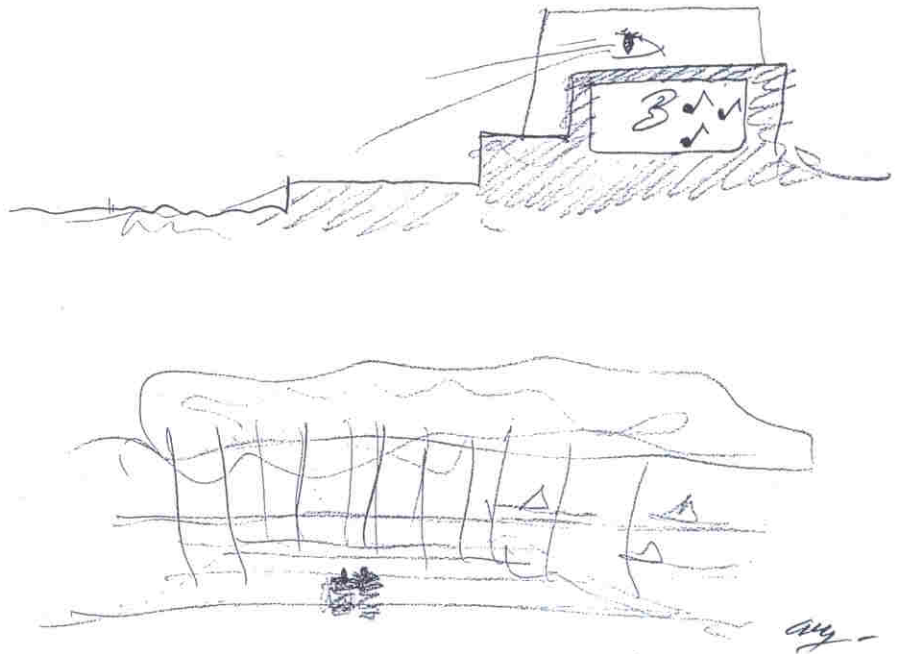
An international competition was organized to erect a new building in Copenhagen for the Philharmonic Orchestra there. Our proposal was for a 'belvedere' beside the canal. A rock beside the water, hollowed out inside and carved outside.

On the inside, enclosed within the rock like a treasure, a series of acoustically well-appointed spaces - a concert hall, the Copenhagen Philharmonic Hall, an auditorium - in which to hear and take in the music.

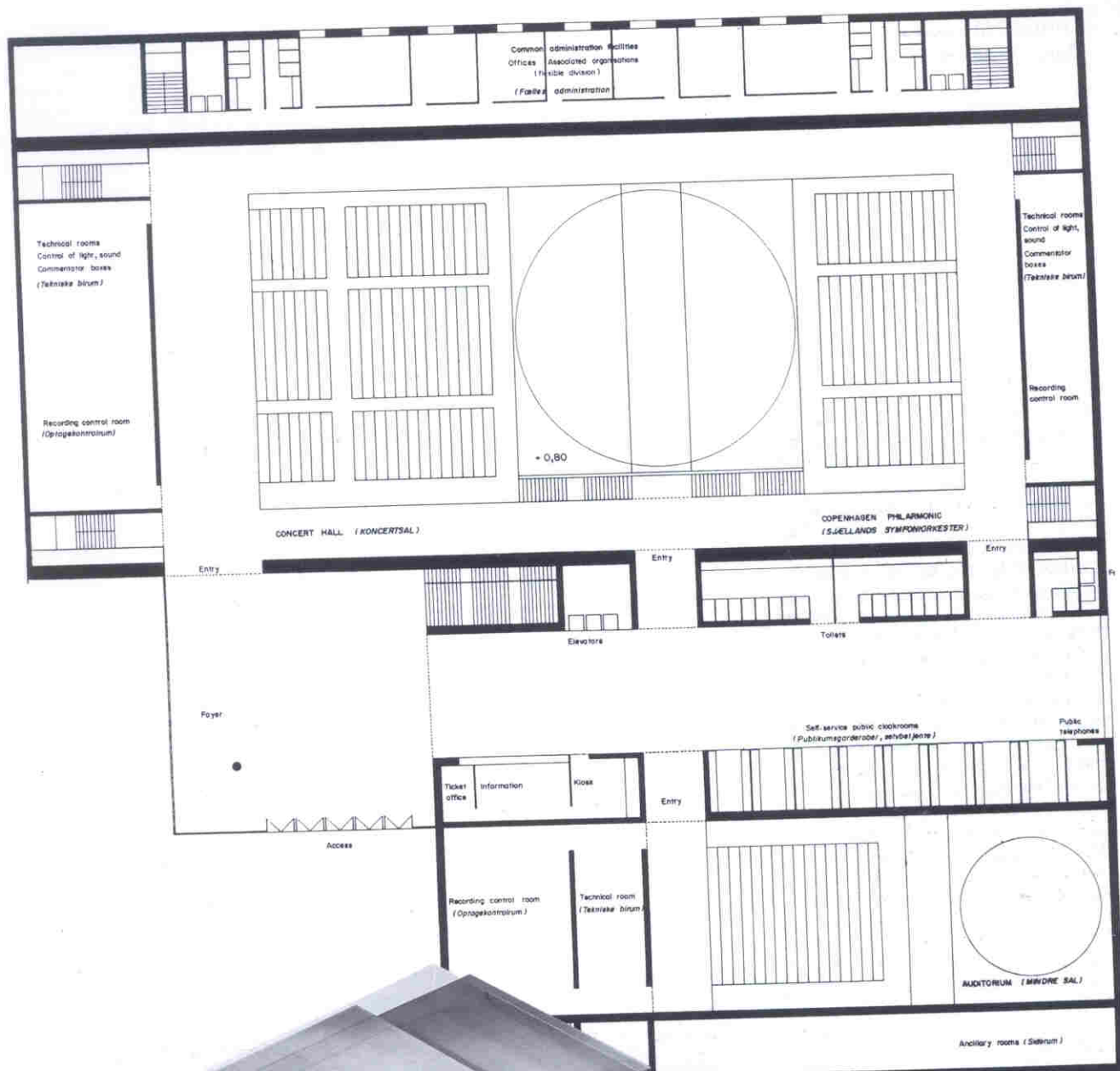
On the outside, set down on the rock like a 'belvedere', a series of visually well-sited spaces - a central square, a restaurant, a library - from which to see and take in the landscape. Perfectly protected within a glass box.

The huge carved rock would be of stone, sawcut light-gray granite, supported on a strong monolithic structure of reinforced concrete. The musical boxes hollowed out inside would be finished in Danish beech wood. The glass box would be made using a precise lightweight structure of steel, plus glass.

A rock hollowed out to acoustically safeguard and isolate those musical boxes, and carved to visually enhance and underscore the very beautiful landscape of Copenhagen. An architecture with the strength simplicity brings. With the elegance sobriety confers.



Architect's sketches,
and cutaway
model.



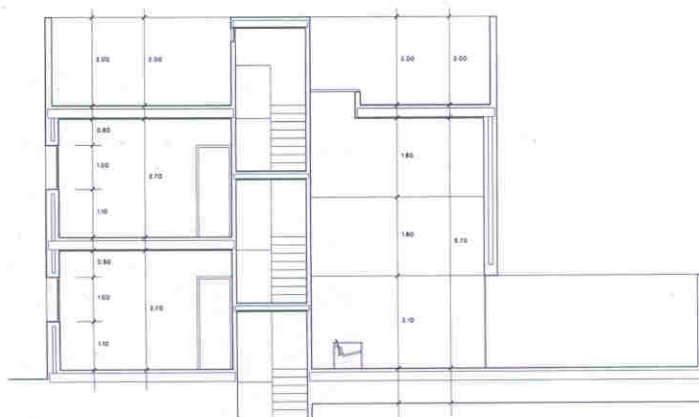
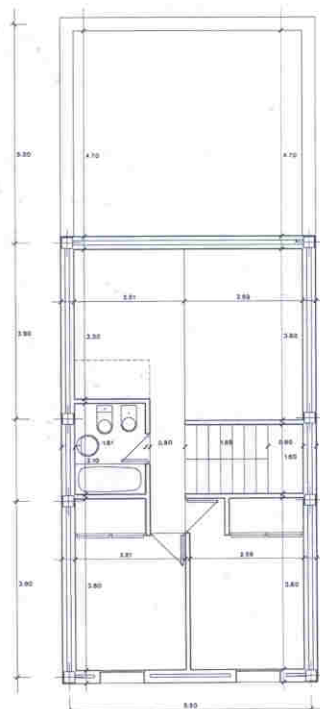
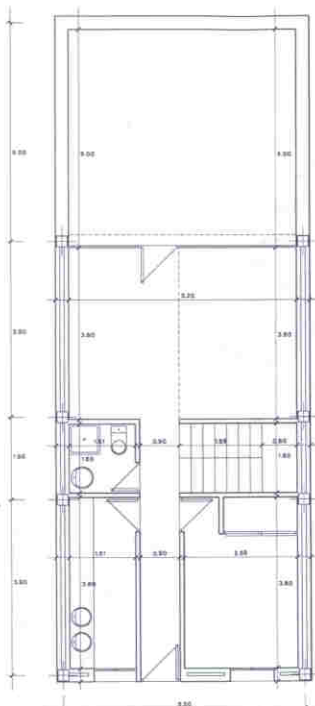
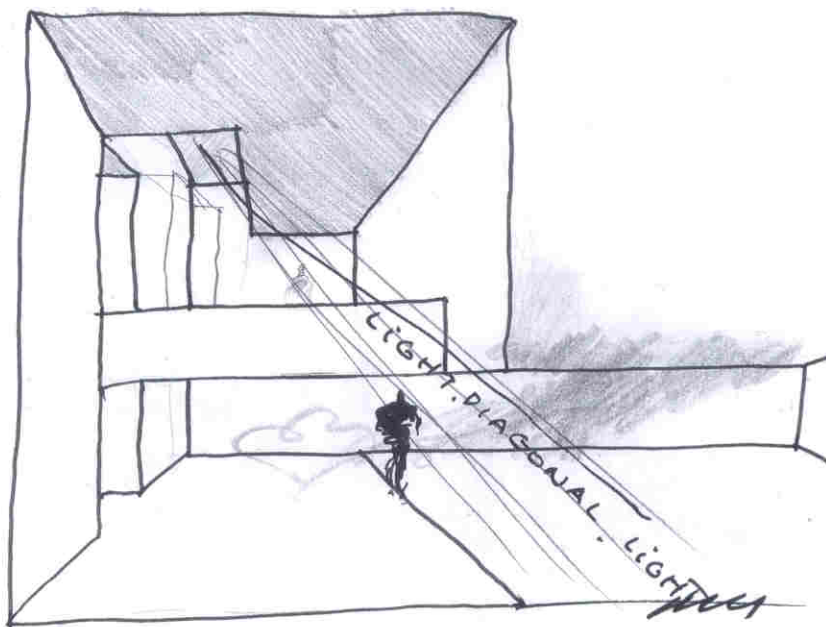
*First-floor plan,
and the model seen
from above.*

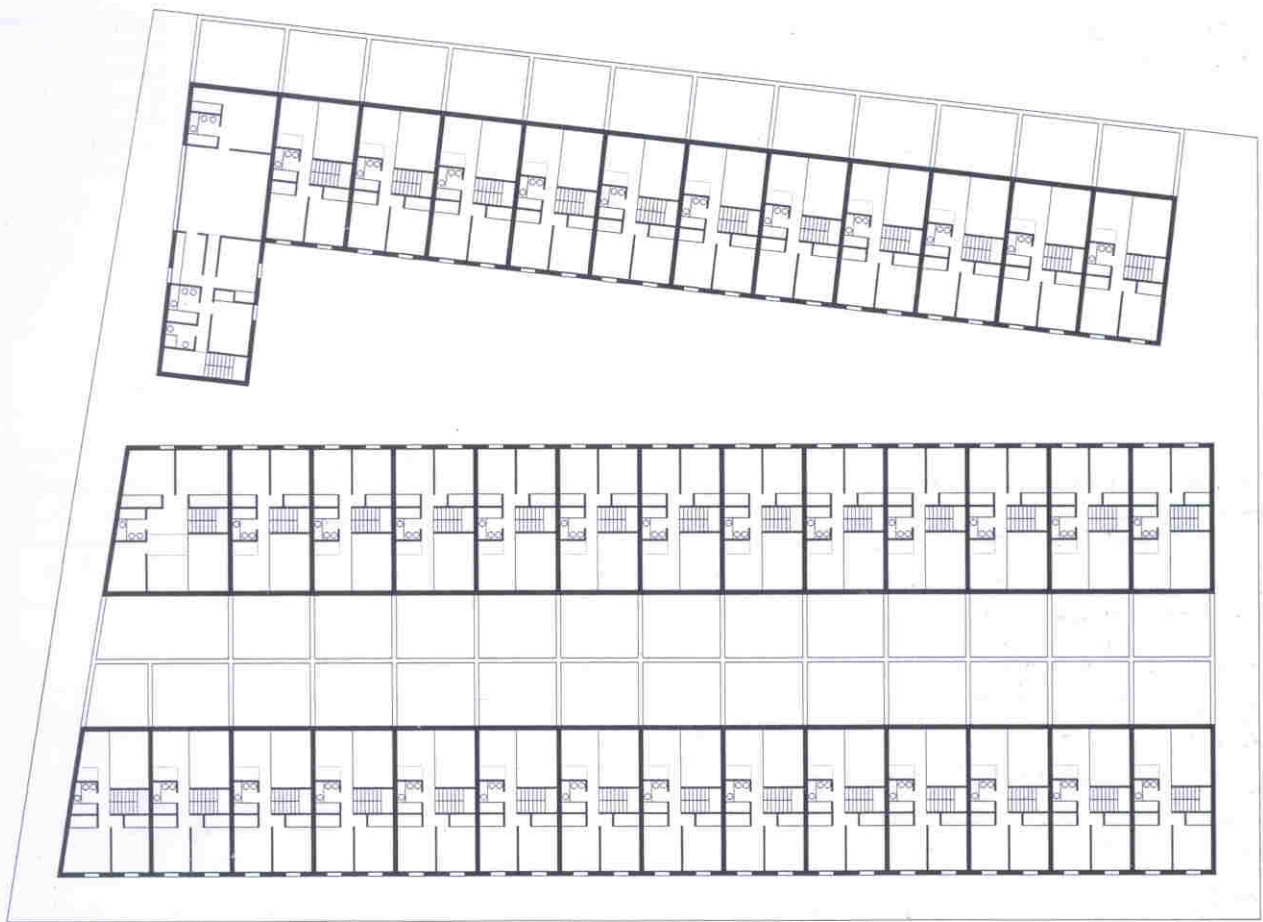
Public housing,
Ibiza, 1994

Perspective section showing light trajectory, plans of ground and first floors, and longitudinal section of a housing unit.

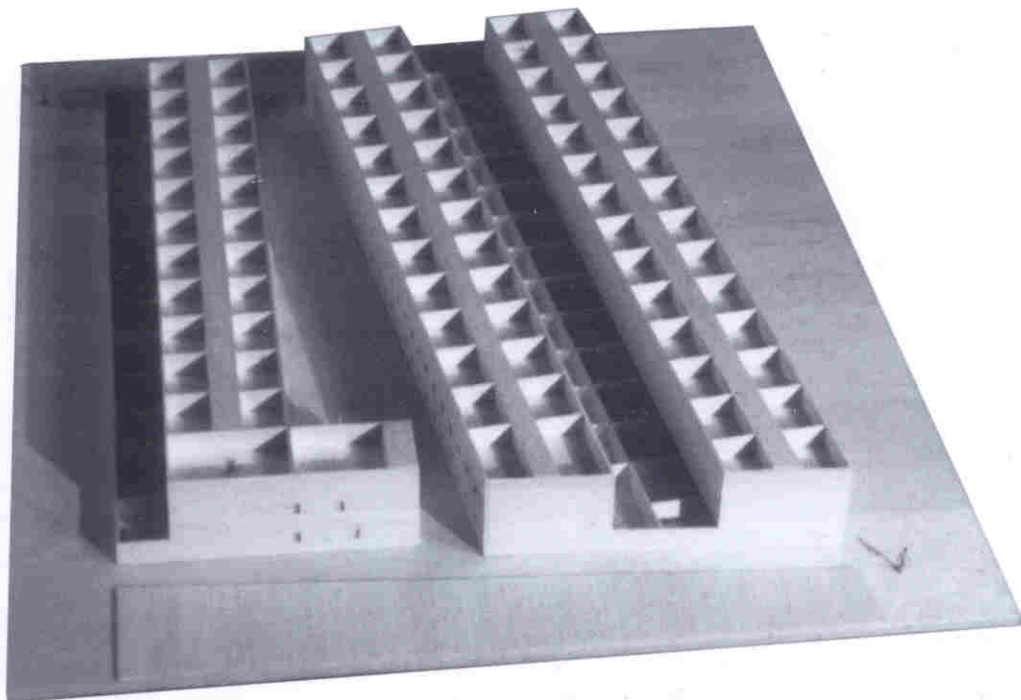
This involved a competition for 40 public housing units in Ibiza, on an irregular city lot and with various planning regulations

As the design brief put it, the apartments were intended to engage with the following factors: expertise, constructional simplicity, maximum privacy, effective control of the light, clarity and flexibility. All this in a functional 90 m² that again offered, in purer form this time, a diagonal space with diagonal light in the main room, plus an adjoining private patio. A suitably designed roof terrace was also put forward. Vis-à-vis the city, the housing complex maintained the tension of the continuous fabric these 'semis' (in the best sense of the word) were part of. The apartments received third prize and a commendation from the jury, which judged them to be "excellent but non-viable."





*First-floor plan
of complex, and
open model.*



Extension to a school, Loeches,
Madrid, 1994

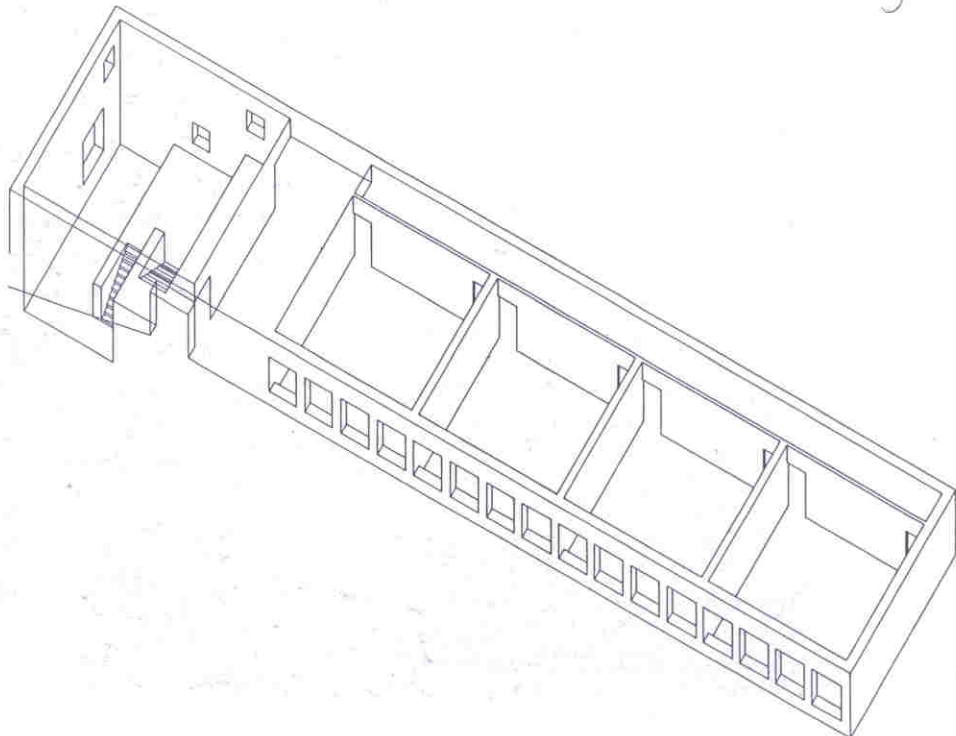
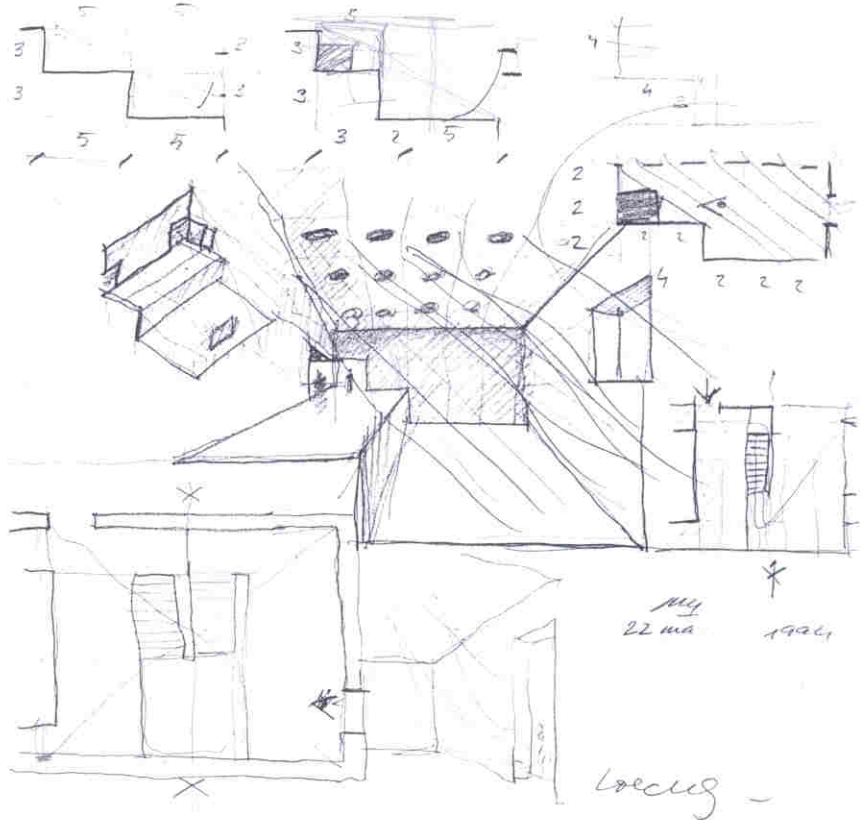
Architect's sketches,
and axonometric
of complex.

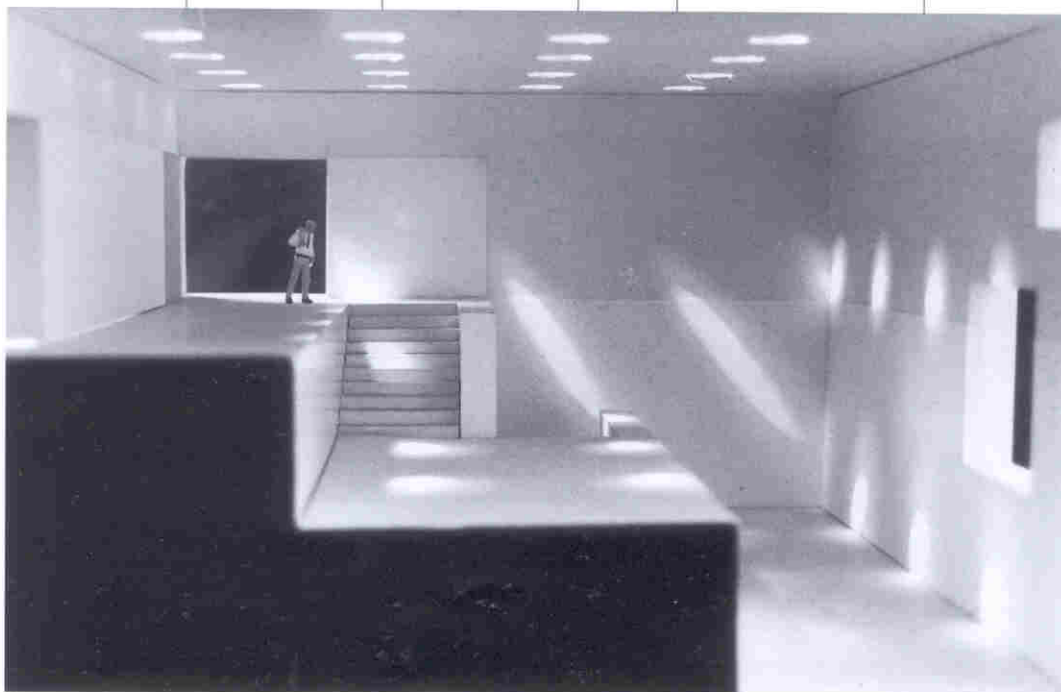
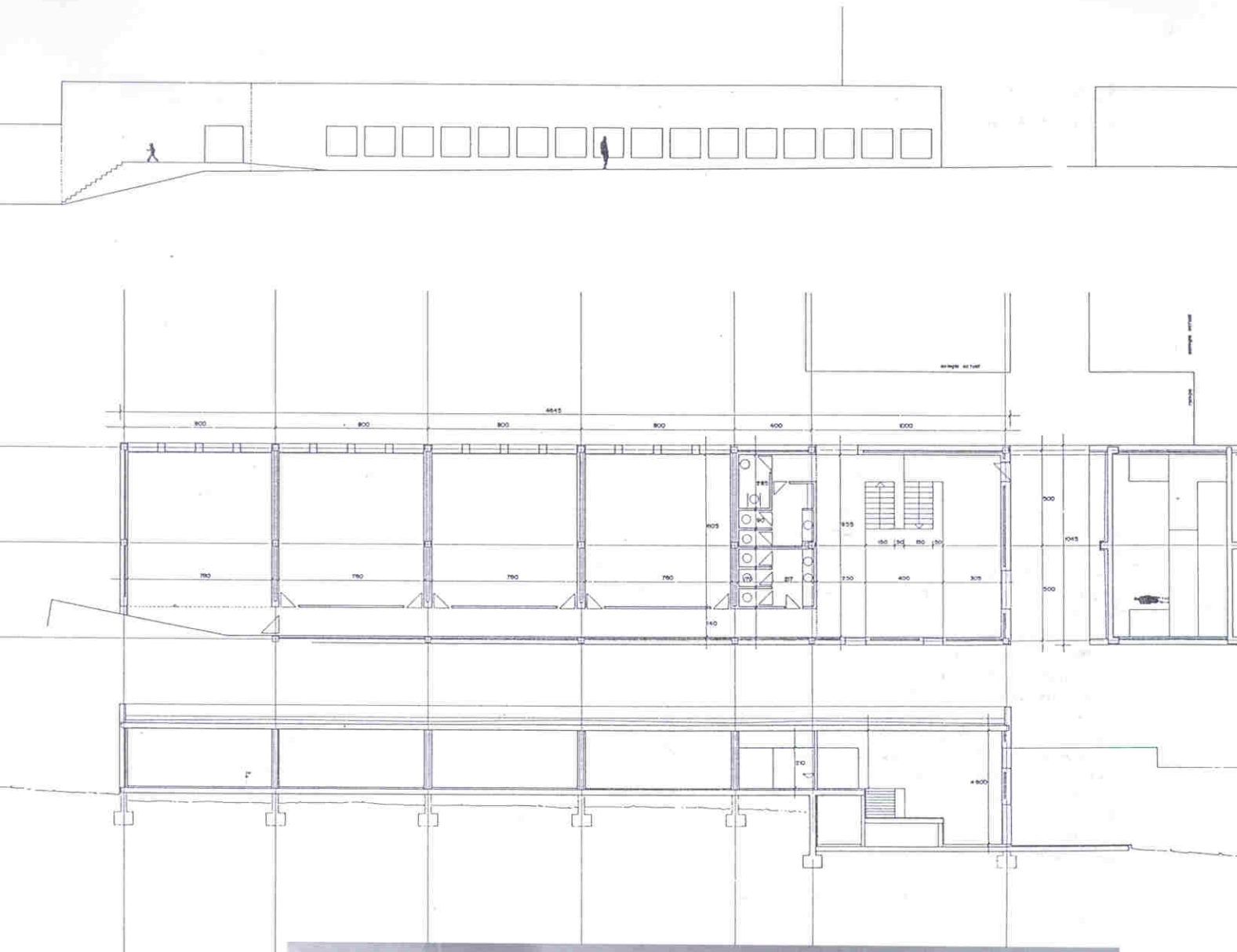
An extra classroom block was required for the school which had been previously enlarged in 1989.

This is planned as a continuation of the first. If the earlier extension was a kind of rampart, this was to be a further continuation of it, resolving the problem of the corner and so completing the whole.

The basically simple program is dominated by the entrance hall, whose double height accommodates the existing slope. Different openings are made, in accordance with the tensions of the surrounding landscape. The lighting here is resolved by perforations in the roof, of sufficient size to create a 'downpour of light' on this space.

The same constructional system is used as in the first building, with the rubblework enclosures continuing on from the walls of the neighboring convents to which the complex is attached.





West and south elevations, first-floor plan, cross- and longitudinal sections, and model cut through on entrance lobby.

Bullring, Villaviciosa de Odón,
Madrid, 1994

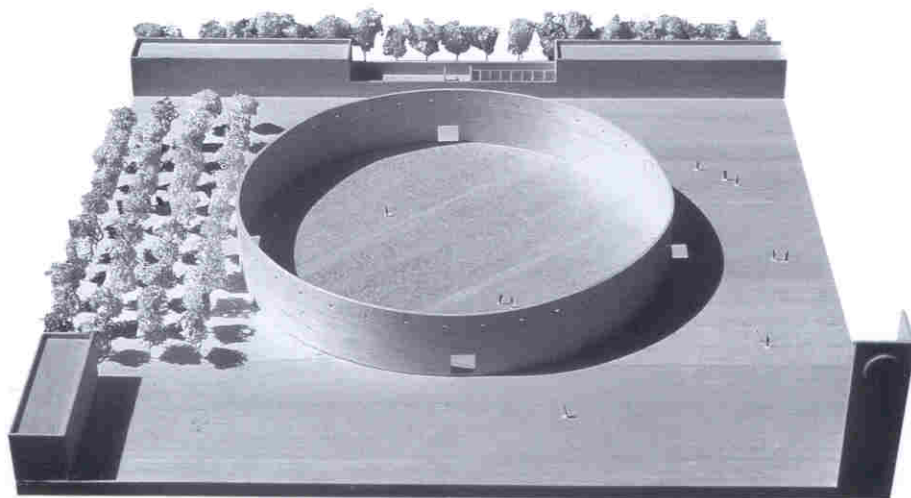
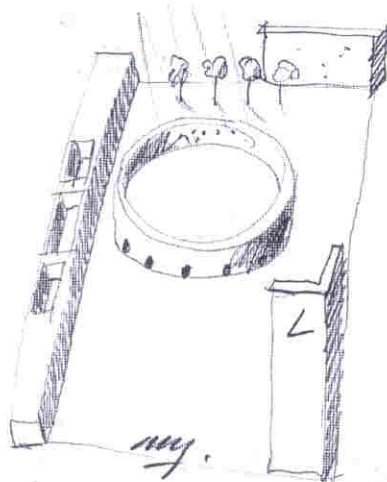
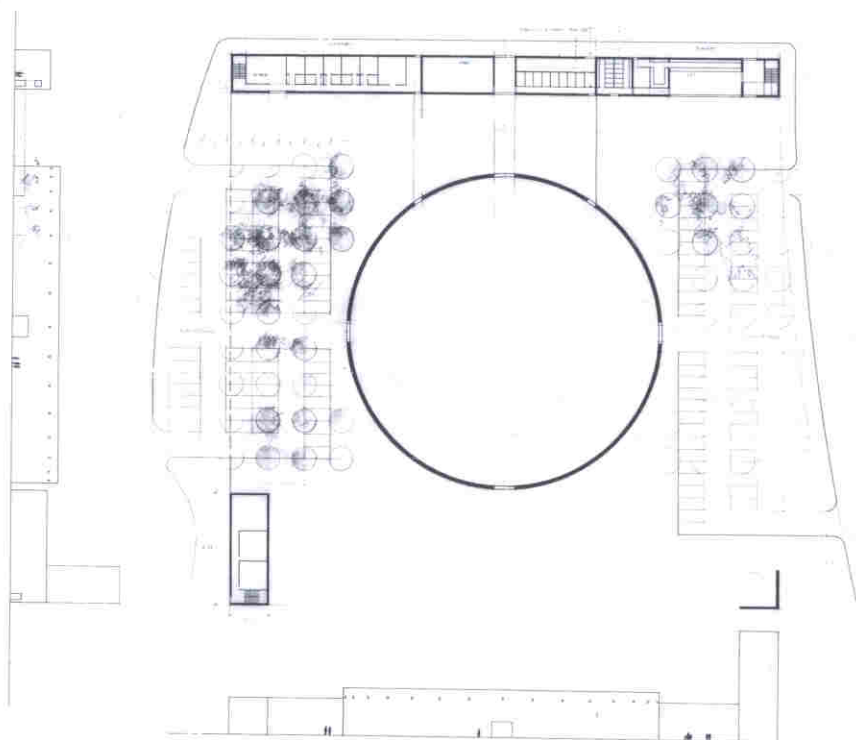
*Perspective sketch,
ground-floor plan,
elevations,
and model.*

The site, to the extreme north of the city, looking towards the mountains, is 100 x 100m in size. A paved public space is created, with trees. As a backdrop we situate a line of low buildings containing the necessary amenities and commercial premises. Presiding over the center of the open space is an empty cylindrical enclosure of concrete capable of housing a portable bullring 60 m in diameter and 9 m high. In this way we succeed in keeping the specifications that much simpler, the costs down, and the space more viable for a variety of different uses.

The scheme is rounded off with further small buildings in the corners which ensure that the place is clearly signposted.

As for the cylindrical entity of pale gold-colored concrete, various openings are made in it which respond to the issue of scale, as well as of dialog, vis-à-vis its intersection with the sun-light.

All this is realized with the maximum economy of means.



Main Library, Universidad de Alicante,
Alicante, 1995

*Axonometric
sketches, and
section studies for
reading rooms.*

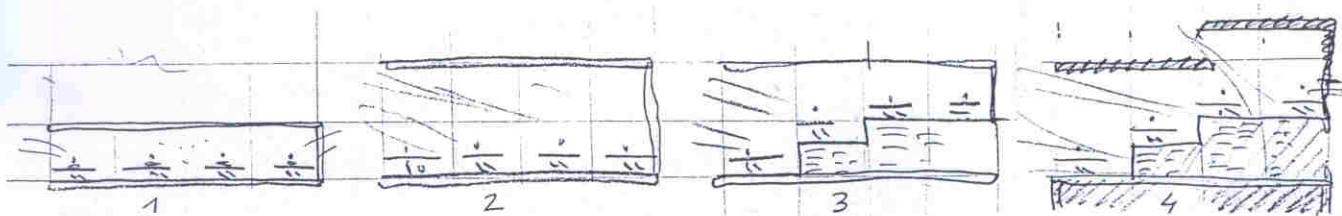
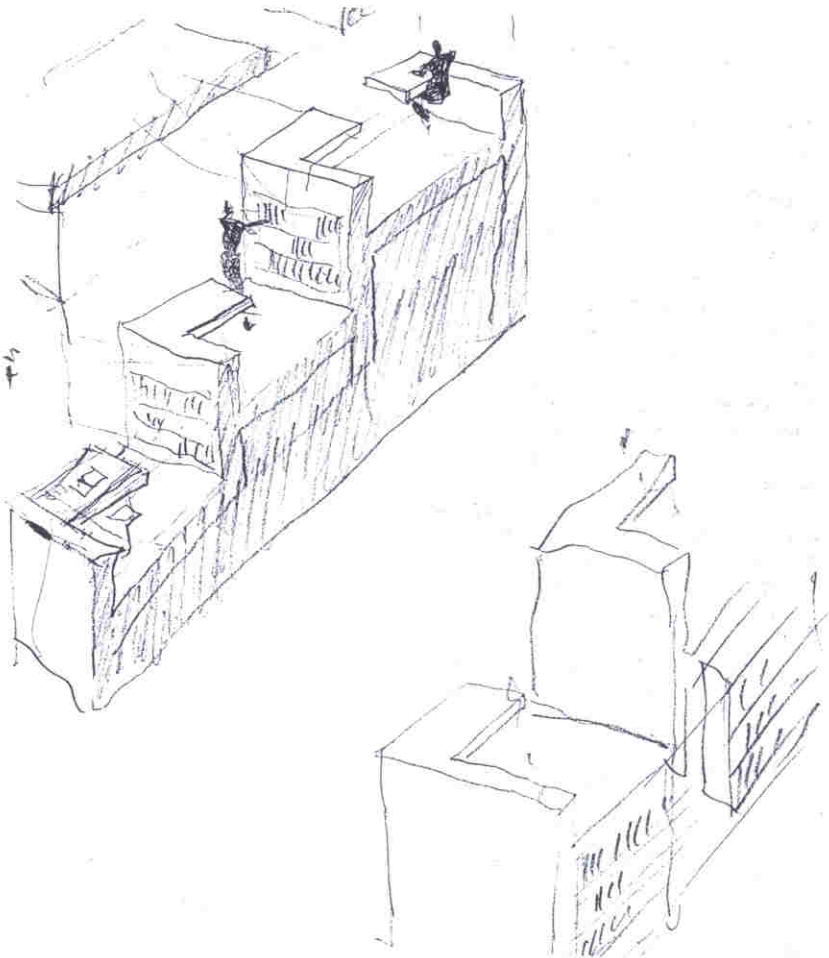
This edifice is located on a 126 x 66 m site on the still largely unbuilt Universidad de Alicante campus.

"What is a Library? A person, a book, and enough light to read by." Taking light to be the main concern, then, a number of reading rooms are created as twin-bay spaces, each bay measuring 7 meters. The first, double-height bay is diagonally connected to the second, likewise lofty one, thus creating an ample and well-lit space. The tall picture windows face towards the north light. The reading tables, in three stepped horizontal planes, seek after and find this light. The insides of the 'podia' which support these planes are used to house the bookshelves.

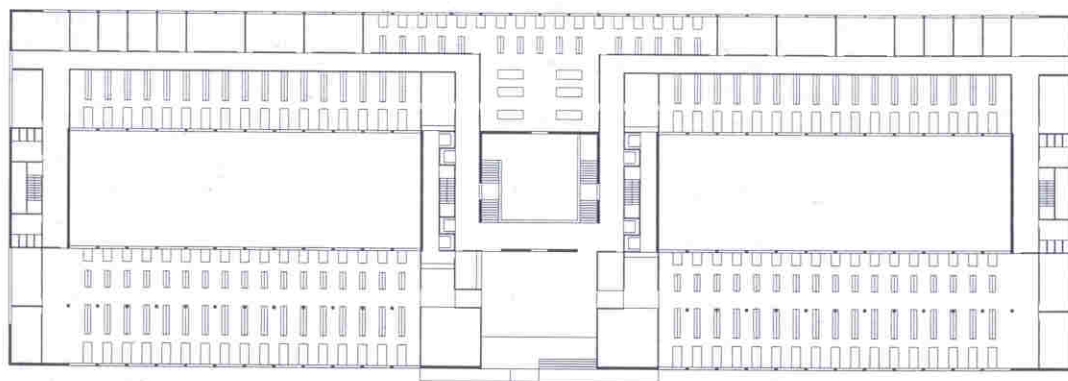
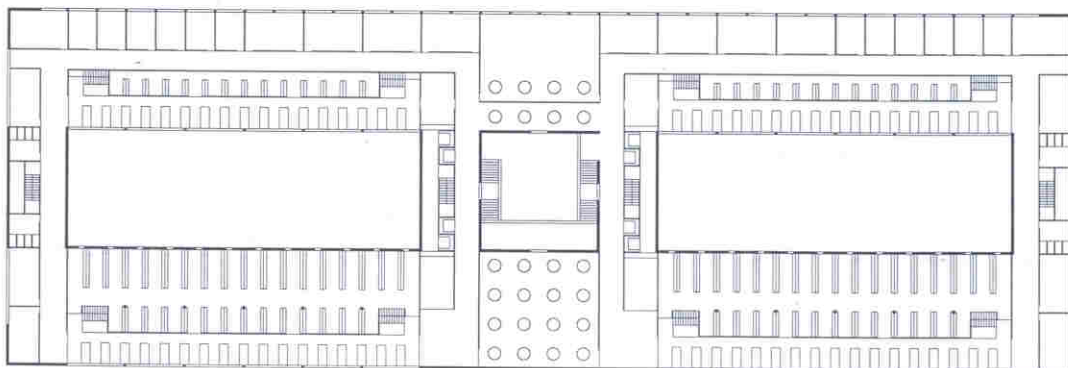
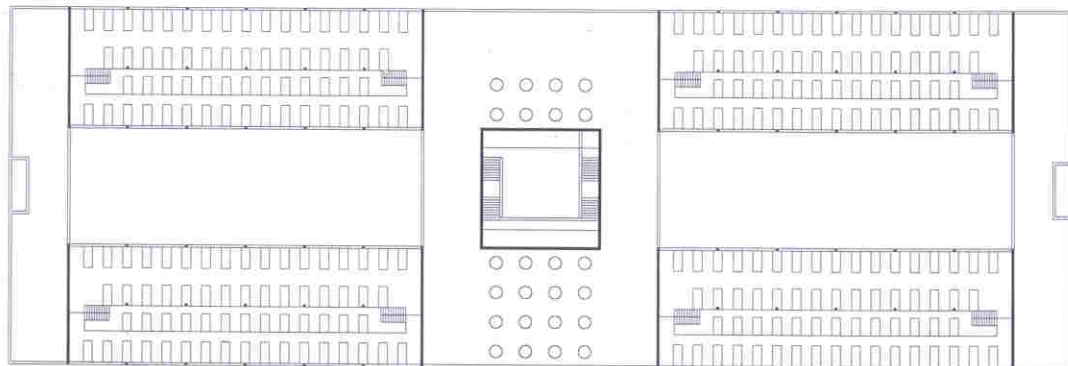
Resolved as four large boxes full of light and silence, this simple, logical and effective intervention is set on top of the rest of the building, a building in which we respond to the requirements of the program with a straightforward, functional layout.

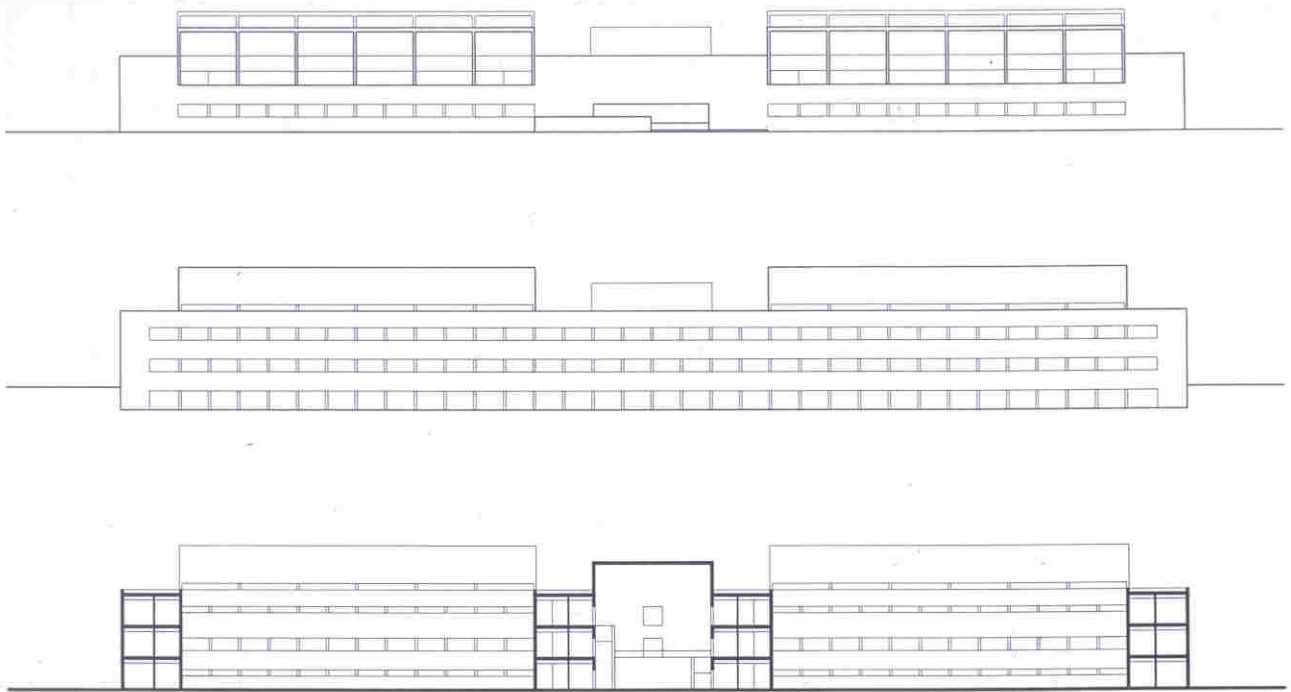
The two bottom floors are conceived as a single huge base of stereotomic stone. The top floor, as protruding white boxes of steel and glass that, in being tectonic elements, contrast with the other two. The entire edifice is anchored to the ground by a series of patios full of lemon trees.

The architect's constant search for a potential typology is made manifest here.

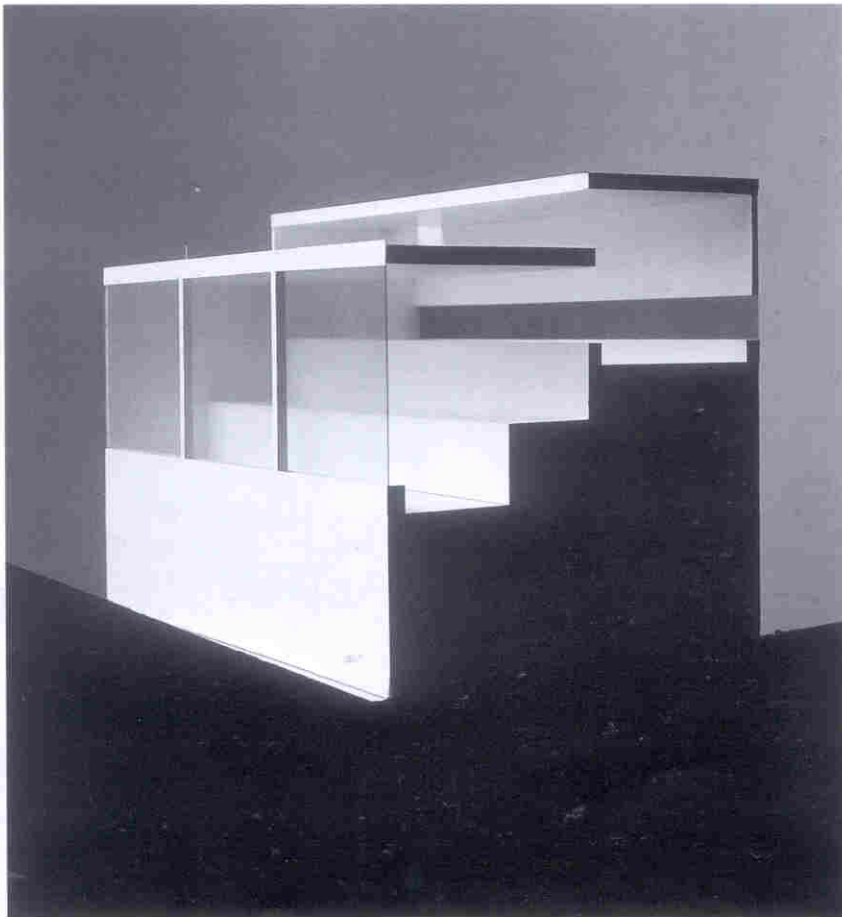


*Plans of second,
first and ground
floors, and interior
views of model.*





North and south elevations, longitudinal sections on courtyards, and partial model of reading rooms.



Public school, Châtillon, France, 1995

Collaborator: Bruno Mercier

*Perspective sketch
and section
studies, model,
elevations, and
cross-section.*

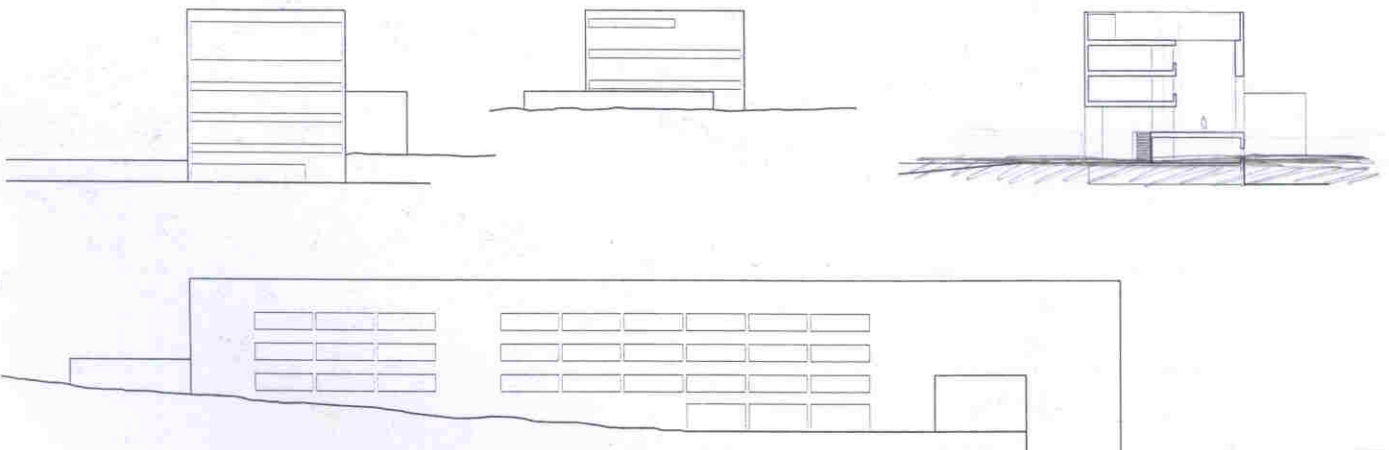
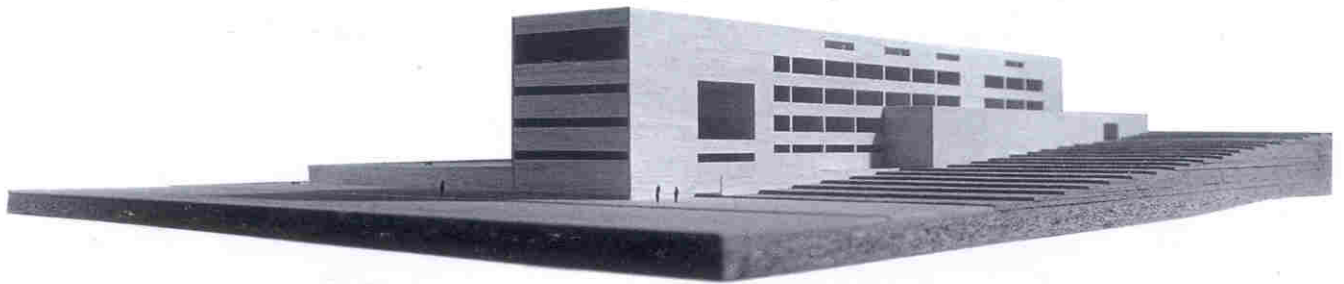
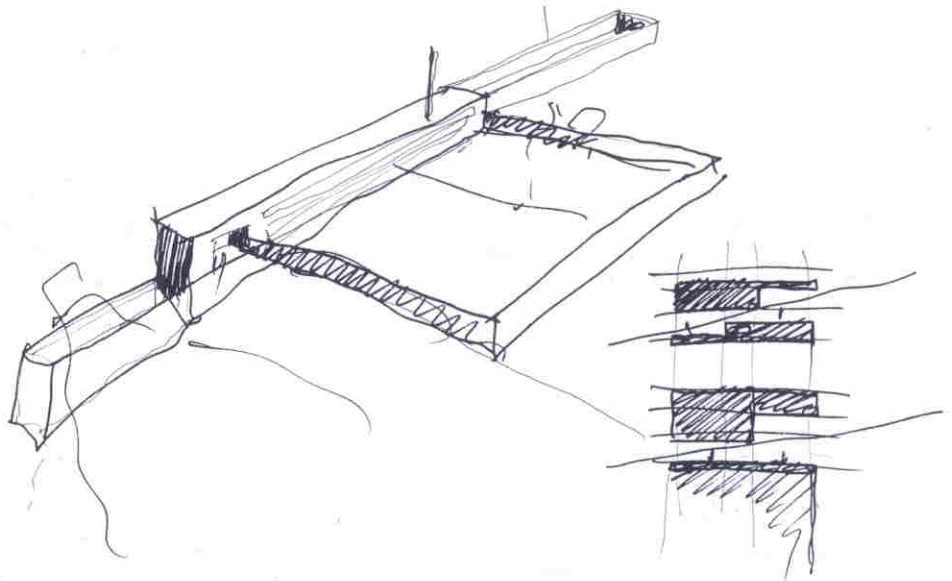
Our aim is to make the best, most sober, school we can. With the same economy of means that nature displays. With logic, order and clarity.

Flexibility is the main feature of a response adjusted to the functioning of the stipulated teaching program.

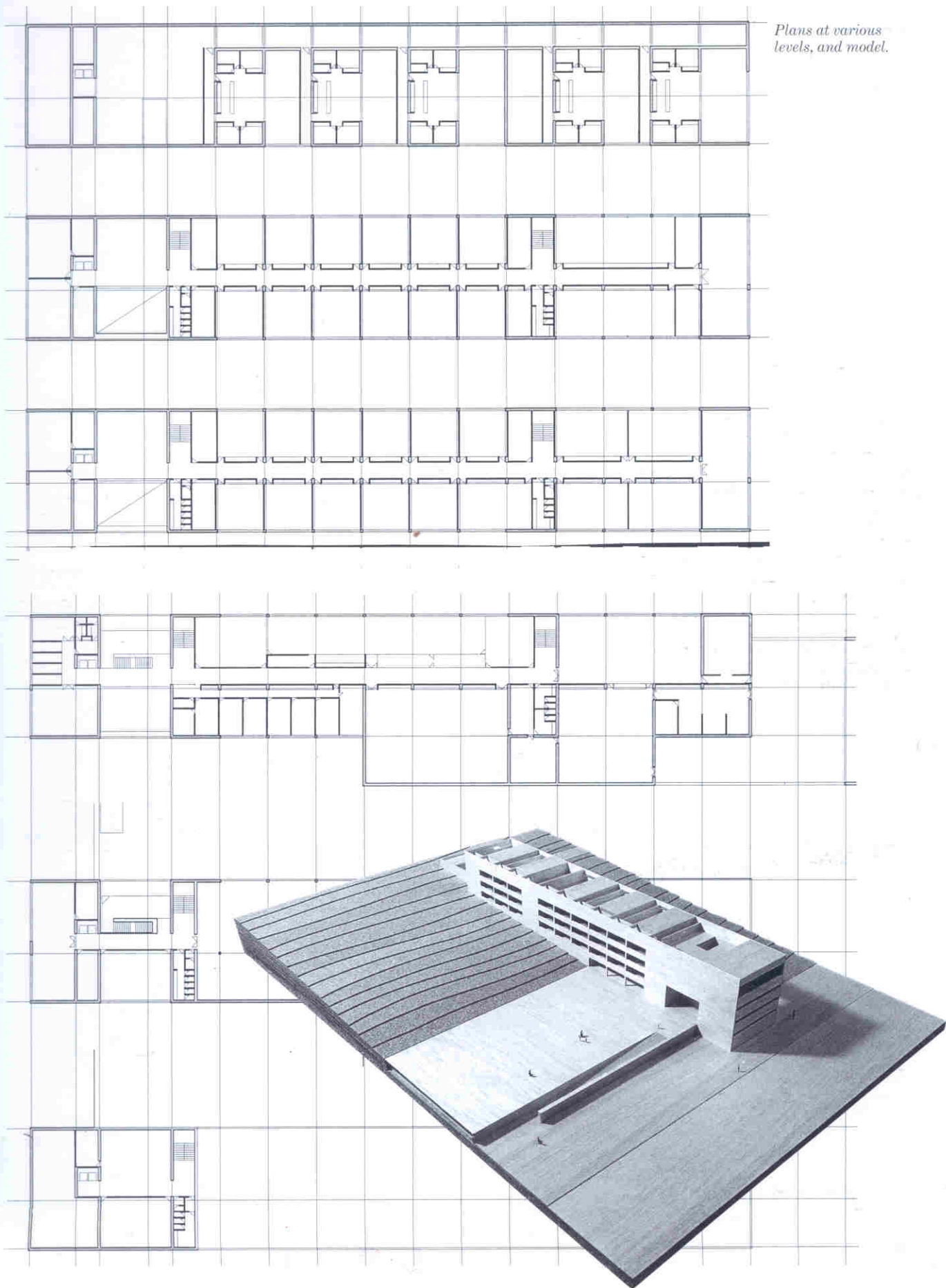
The quality of the space is based on the forthrightness of the structural solution, a compact box of bare concrete, and on the precise handling of the light. The central entrance hall is resolved as a diagonal space traversed by diagonal light.

Vis-à-vis the territory - open countryside - the building affirms its public nature through a presence strong enough to turn it into an obligatory reference point.

A certain volition exists to create an archetype by following the philosophy of 'more with less'.

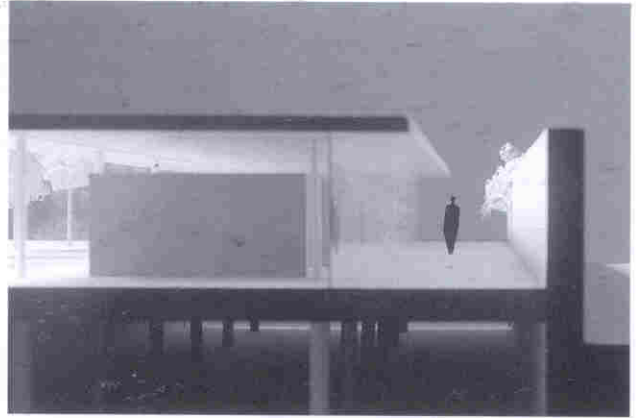


*Plans at various
levels, and model.*



Centro Balear de Innovación Tecnológica,
Inca, Majorca, 1995

Collaborator: Luis Ignacio Aguirre

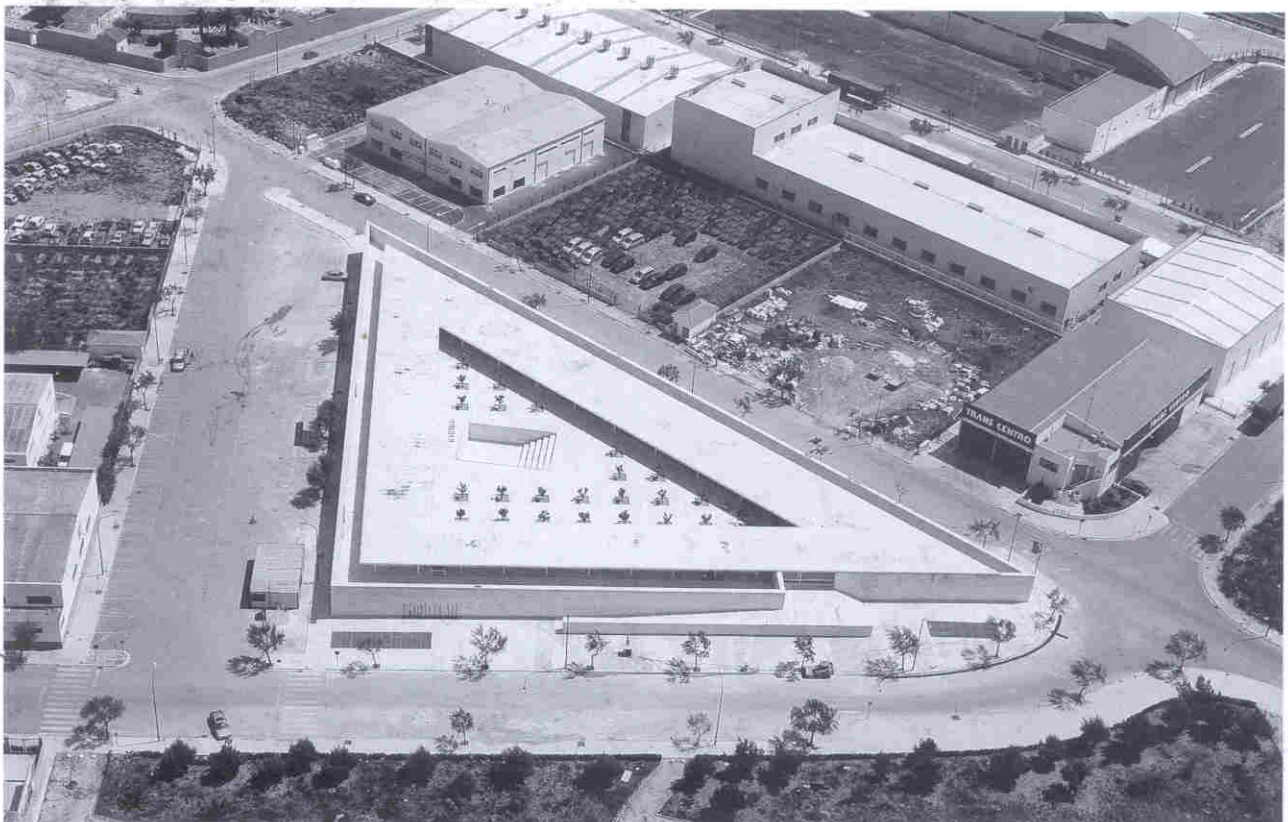


A number of high-tech offices are to be built on a triangular site on an industrial estate. To do this, we create a garden. Following the triangular outline of the site, a high *marès* stone wall is erected, thus creating an enclosed space. The entire site is excavated to basement level and the horizontal plane reestablished by using a deck covered in the same travertine marble as the inside face of the walls. We now have a travertine box open to the sky. An orthogonal 6 x 6 m grid is traced out on this box. And separated from the walls, a band parallel to the sides of the triangle is created with a series of white cylindrical metal pillars on which a flat roof is placed, sticking out

two meters on either side. This is glazed, without openings, thus creating a continuous space across the horizontal plane of the travertine floor. At some of the remaining points where the grid intersects sweet-smelling fruit trees are planted: dwarf lemon trees. And on the walls, climbing plants with aromatic flowers: jasmine, wisteria, climbing vine and ampelopsis. A garden is thus created, a 'secret garden', with the work spaces inside it. The whole affair is tautened by placing the conference hall at a suitable angle in the center: this is a stepped space hollowed out in the stone floor and covered with a glass box. The installations crisscross the basement 'tapped' into

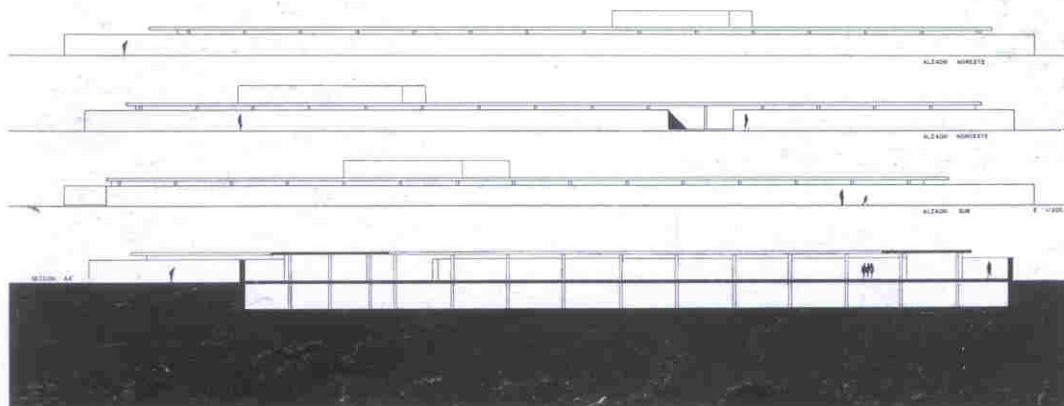
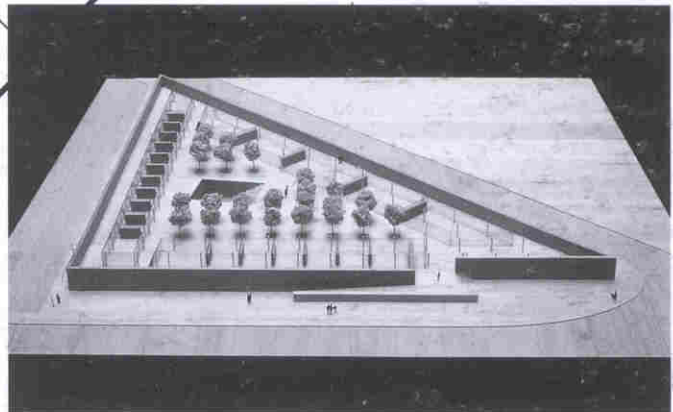
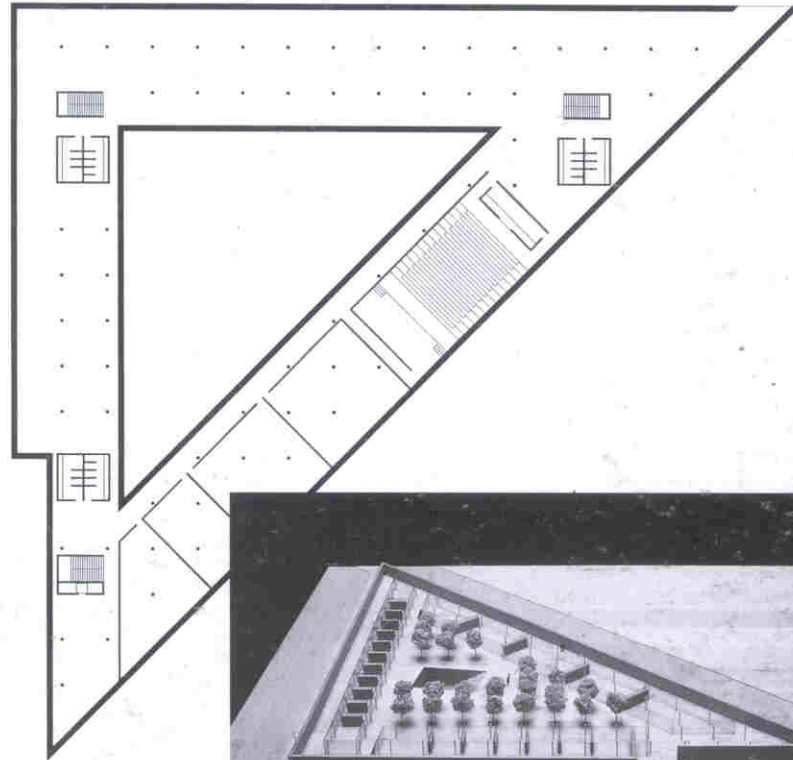
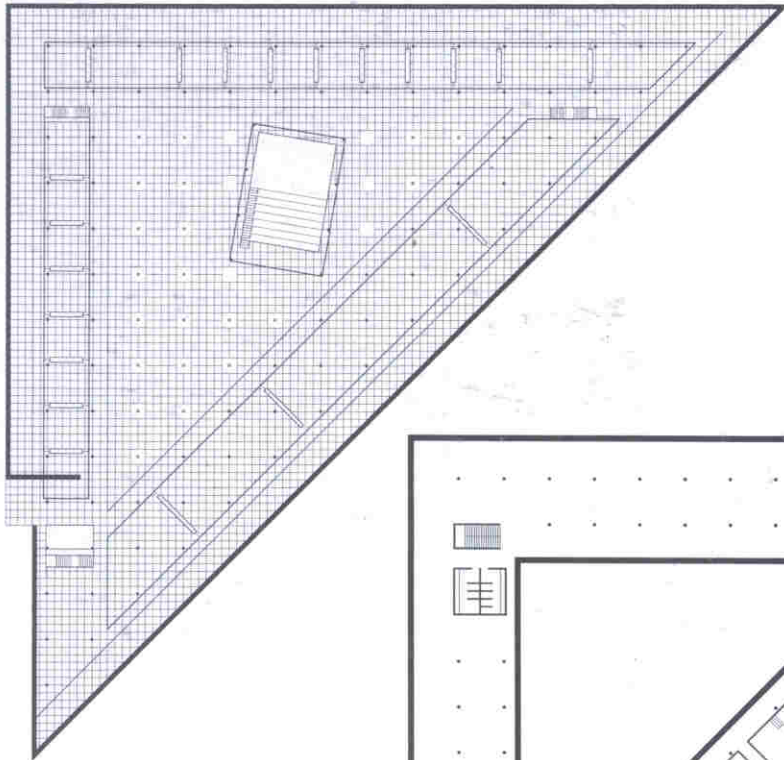
the ground and serve the work spaces where necessary.

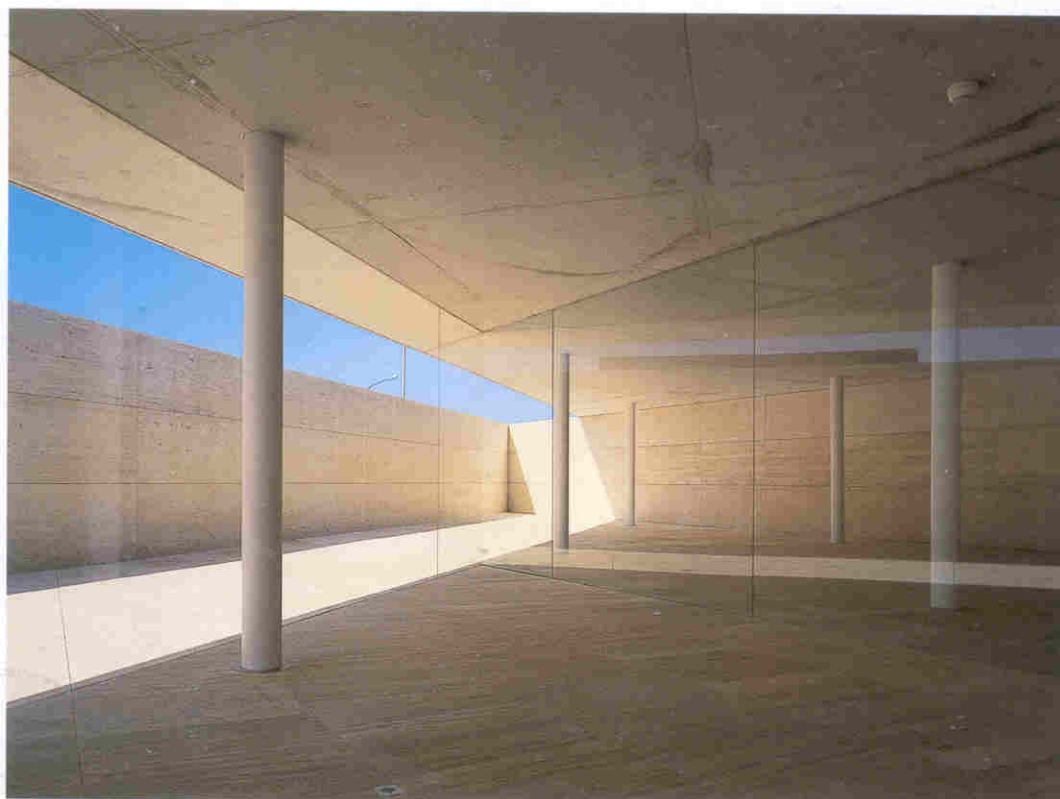
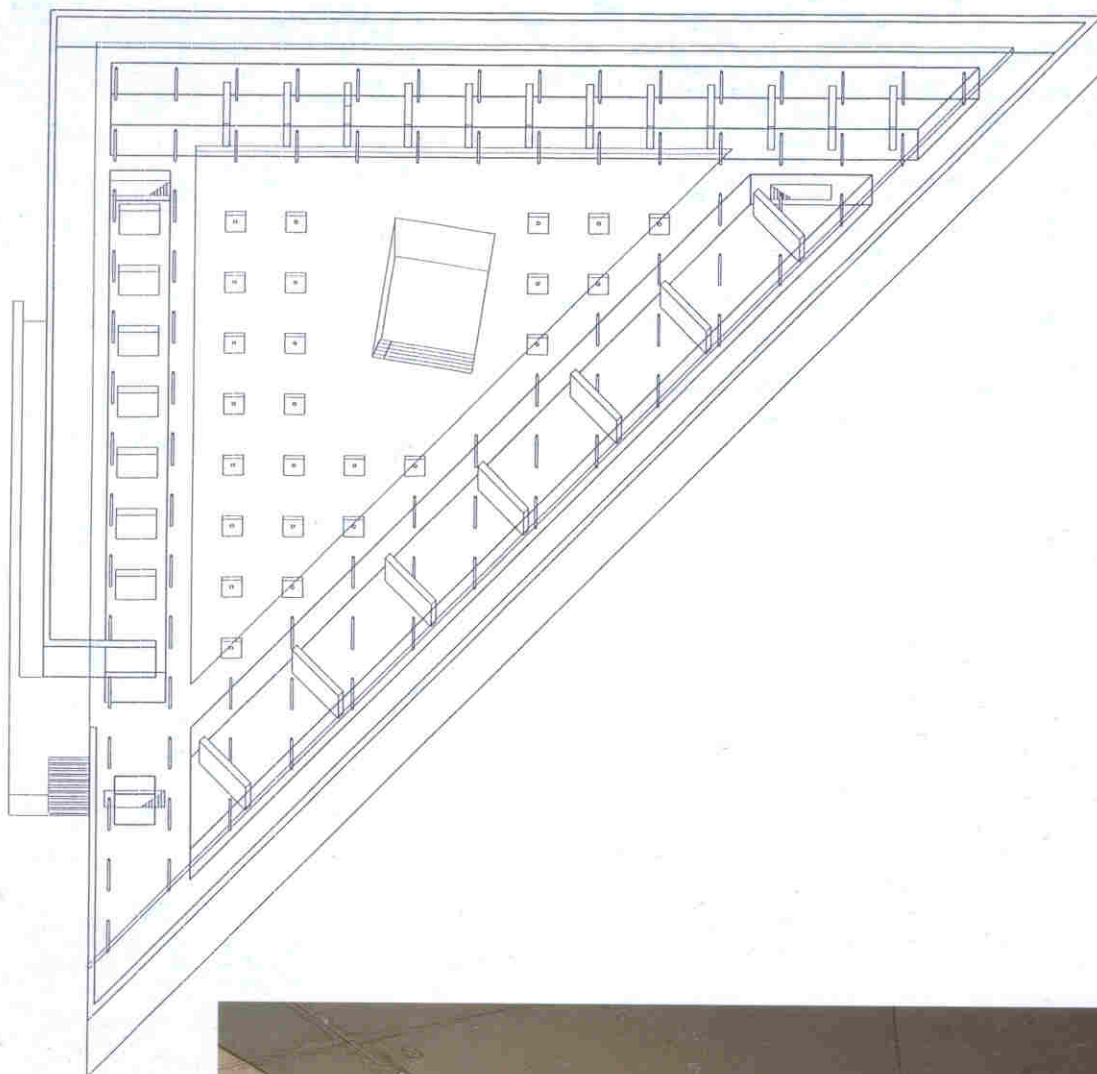
Here, once more, is an architecture created on a stereotomic stone base, a box akin to an inverted podium on which different lightweight tectonic elements are placed. And with tremendous precision and maximum economy of means.



*Detail of cutaway
model, and aerial
view of complex.*

*Plans of first and
ground floors,
model, and
section.*





*Axonometric of
main level of
complex, and the
southwest and
southeast corners.*



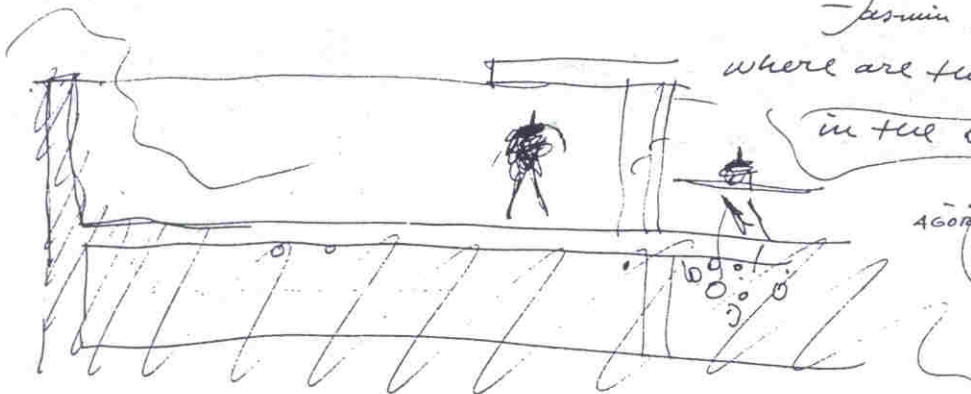
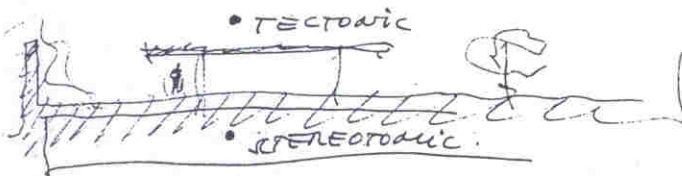
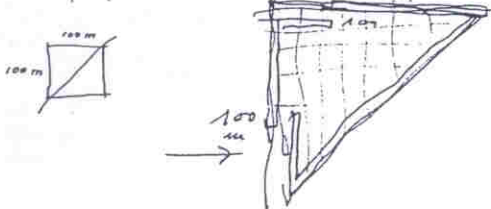


The tree-planted patio, the cafeteria, and architect's sketches of plan and section.



SECRET GARDEN

1st floor plan



leapfrogged, outskirtly,
industrial area
in the center of the island,
to close with walls.
BOX OPEN TO THE SKY.

canonization.

triangular shape (plot).
I draw a grid 6x6 m.

construction.

columns in steel.

thin slab in concrete
cantilevering 2,
total of 10 m. wide,
3 m high.

I plant orange trees
climbing plants.

— perennials, winteria, an propagating
where are the superstructure
elements?
in the basement.

— AGORA
AGORA: in the center
— flipped —
— excavated in...

*The entrance seen
from the patio and
the street.*



Ministry of Foreign Affairs,
Madrid, 1995

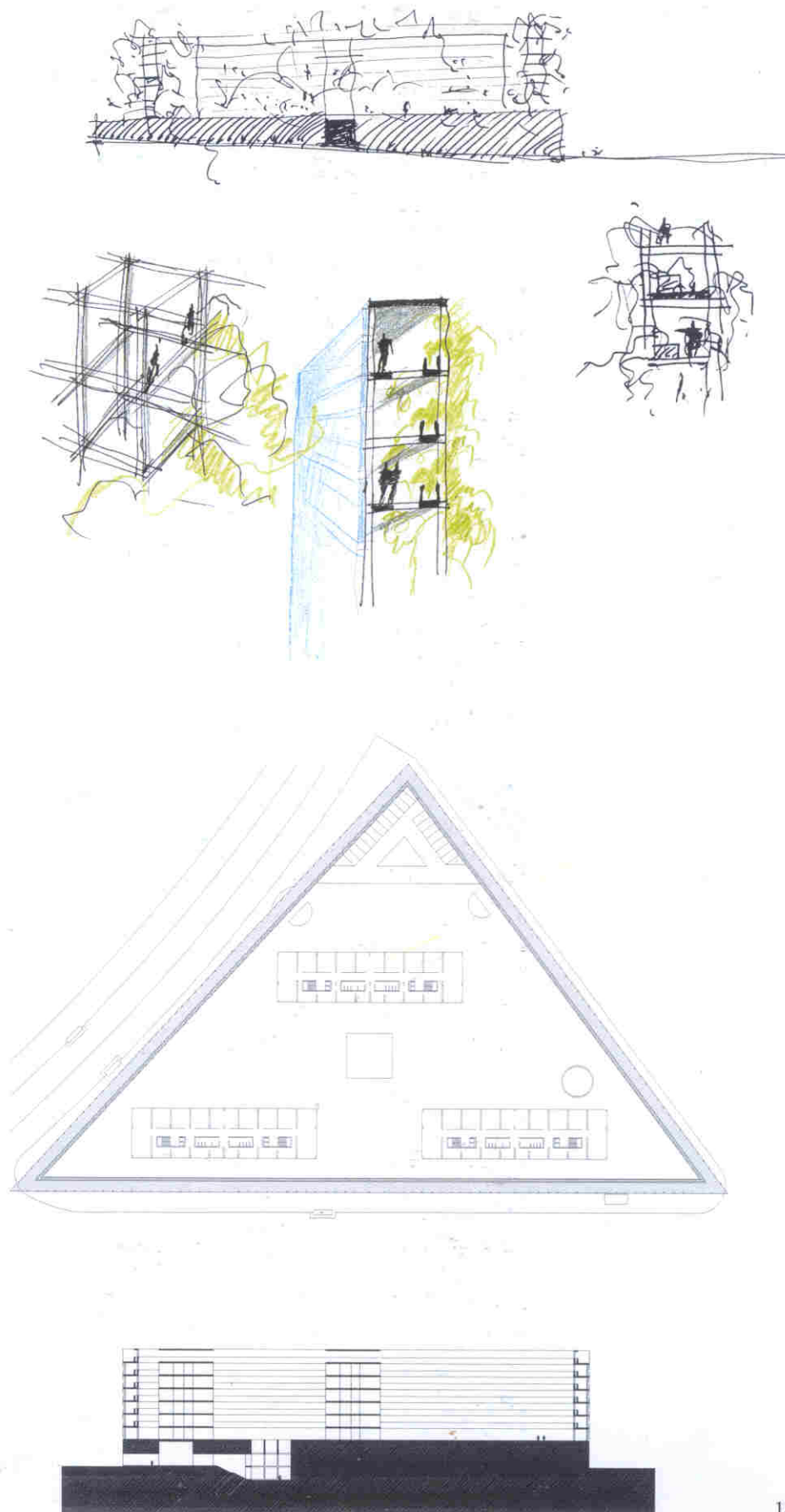
The task in hand was to intervene in an ongoing project which was presenting a number of problems. After consulting five bodies (Real Academia de Bellas Artes, Consejo Superior de Arquitectos, the University, the Ministry of Public Works and the Ministry of Foreign Affairs itself), a competition to resolve the matter was convoked among the architects who appeared in all their lists: Sáenz de Oíza, Cano Lasso, Moneo, Navarro, Casas and Campo Baeza.

A determining factor was to conserve the volumetry of the earlier design and the foundations that had been already laid: a base occupying the entire triangular site from which rose three identical seven-story volumes, the whole thing currently surrounded by high-density apartment buildings of the same or greater height than the planned edifice.

Our scheme consists of surrounding the whole with a garden hanging over a large mesh-like structure, of the same height as the complex within, which could be walked on, thus forming a massive, and private, open box. Maximizing the earlier base, the whole affair is set on a huge stone podium of travertine marble. The hanging gardens are sheathed in an outwardly translucent glass, so as to diffuse the light, protect the views and define a single, bold volume on the street side. The interior volumes are respected and their layout enhanced by giving them plain facades of glass, translucent or transparent as per their orientation.

Finally, then, this is an extremely radical and clear-sighted intervention, realized with the right number of elements for rendering it effective.

Architect's sketches, site plan showing the ground levels, and typical section.



Classrooms and laboratories,
Universitat Pompeu Fabra, Barcelona, 1996

Architect's sketches
and views of
model.

Plans at various
levels, elevations,
and sections.

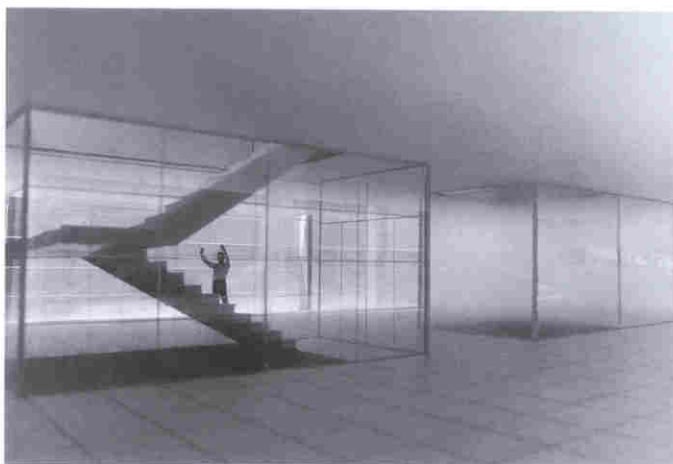
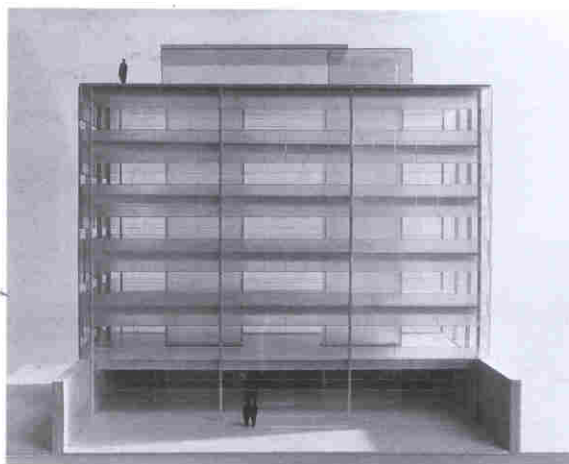
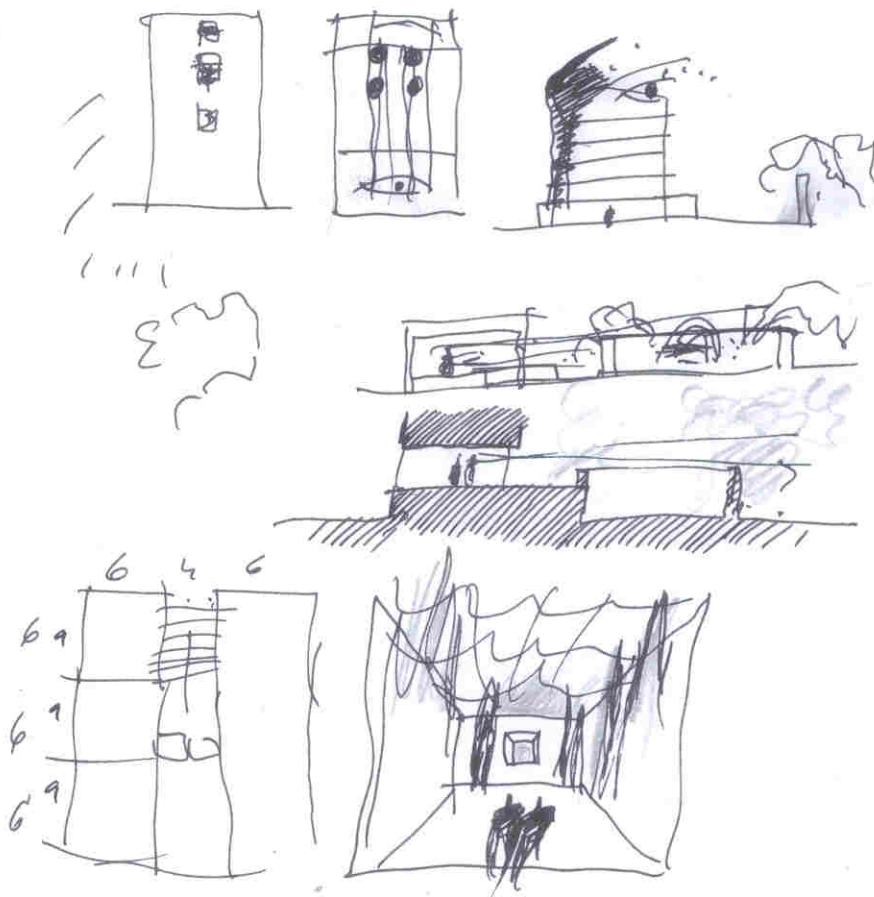
We are working on the given volume-
try of a series of seven-story blocks,
each with a 27 x 18 m ground plan,
which stand opposite Ciutadella Park
in Barcelona. We opt for a rigorously
ordered floorplan, one offering the
greatest flexibility possible, with a
vertical core in the center.

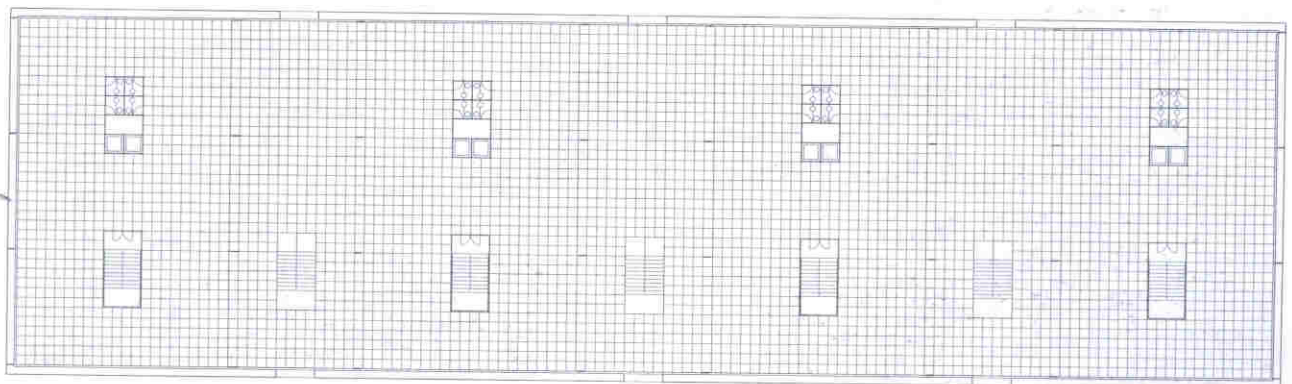
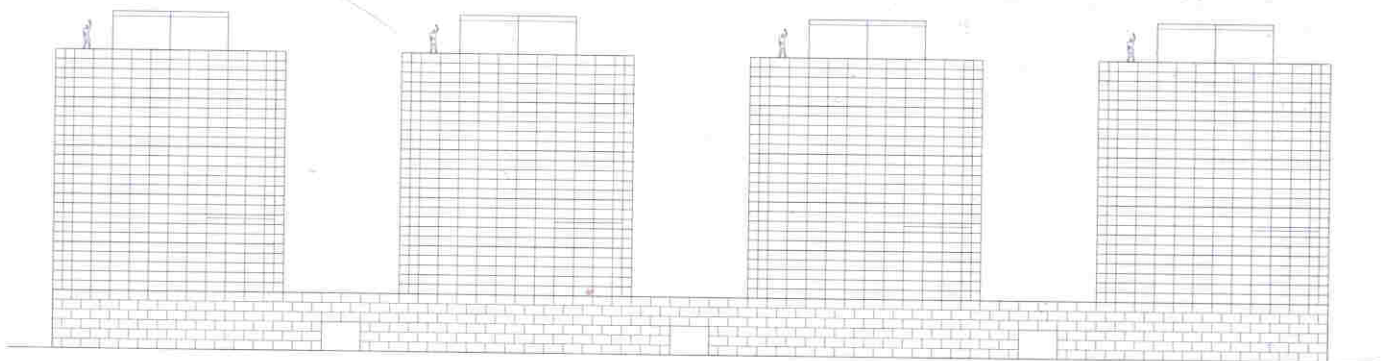
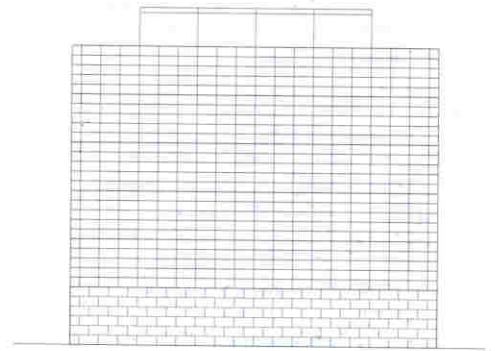
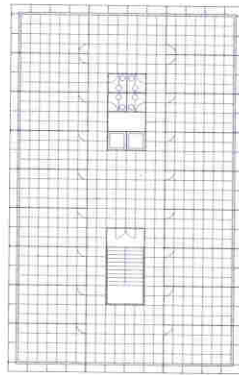
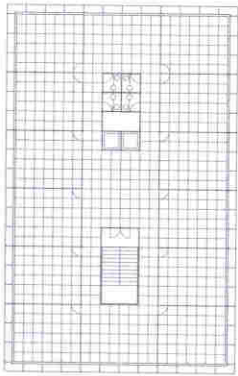
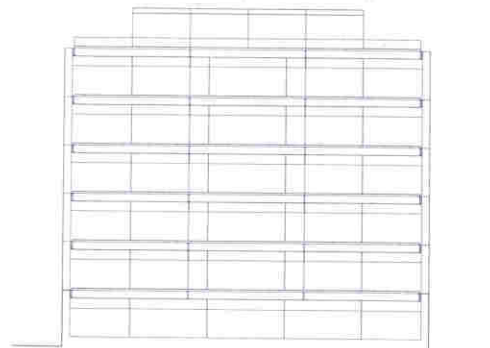
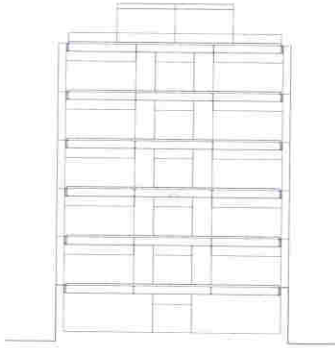
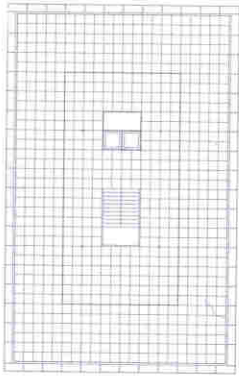
As to the light: a glass facade is pro-
posed with alternating translucent and
transparent bands which would vary
as per their orientation.

A stone podium is set up on the ground
floor of each block, in response to the
city at that level, which in addition re-
solves all the problems of security.

The structure is lightweight, of metal.
At the very top, on the flat roof with
its impressive views of the city, a kind
of translucent belvedere is erected on
a flat expanse of stone.

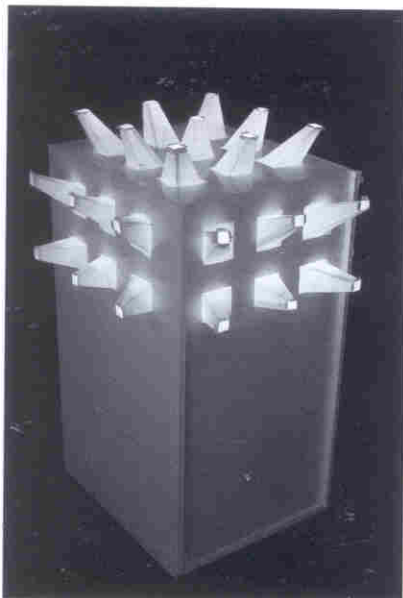
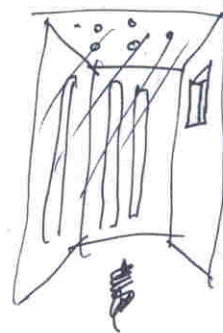
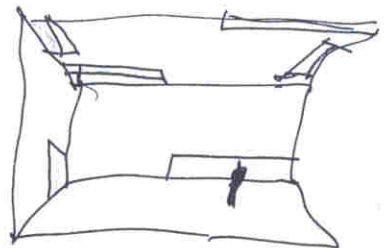
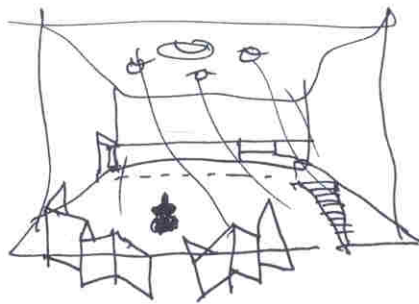
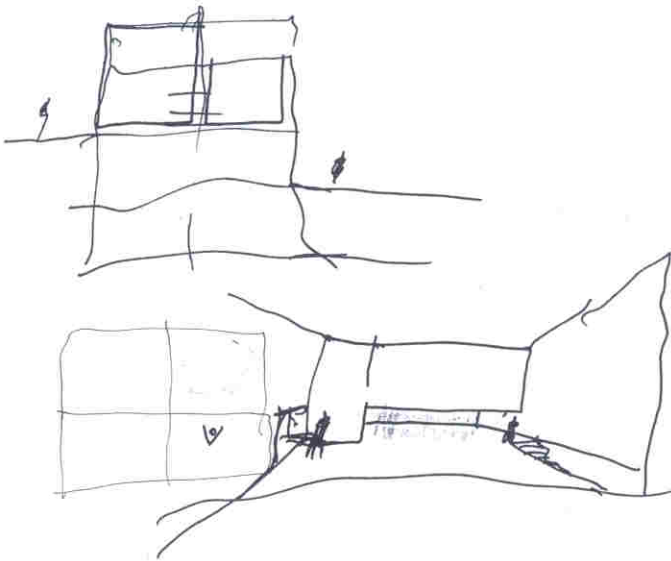
The architecture proposed here, so
translucent as to seem built from
clouds, is a further expression of the
essentiality we seek.



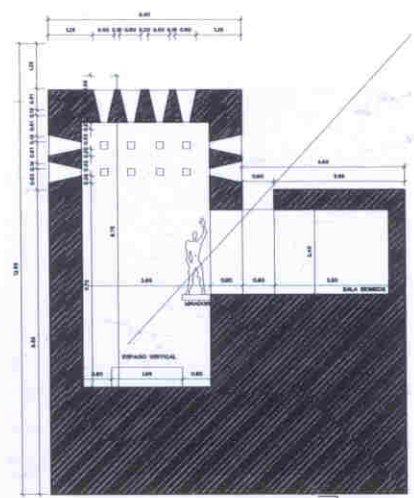
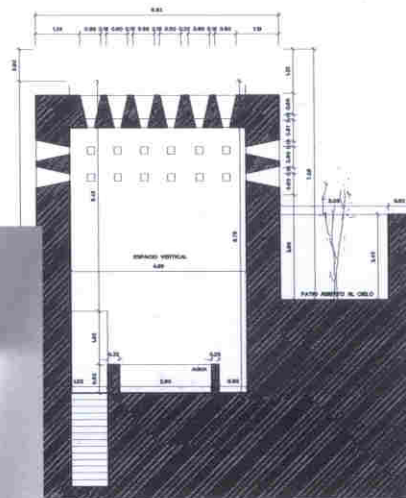
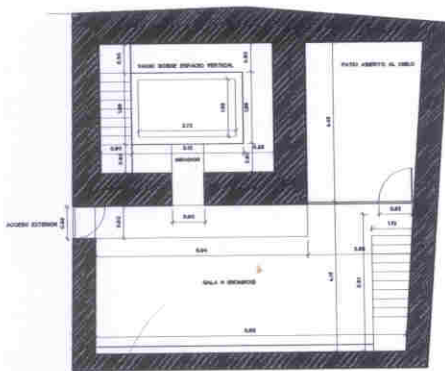
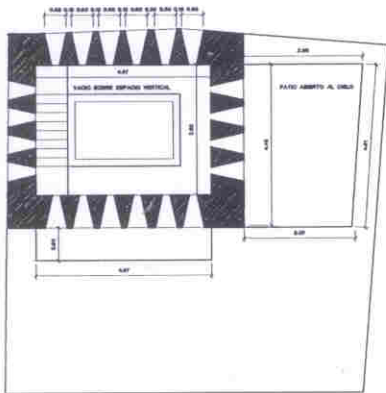


As a dénouement to the long-term refurbishment of a group of old buildings in the village, a number of entities are created which will encapsulate the image of the Foundation of the famous Tiffany designer, Elsa Peretti.

There are basically three entities involved, in which we exploit three different kinds of light: an emphatically vertical hall with small apertures in the ceiling which, akin to the Alhambra Baths, emits a heavy downpour of light; a long, high hall with diagonal light; and a walled roof terrace with fragrant trees, forming a tiny secret garden. Suitably interconnected, the three chambers go to form this 'house of Danae' museum for Elsa Peretti. And all using a great economy of means, plus the gift of a stunning light.



Plans of tower and second floor; longitudinal and cross sections, and interior views of model.

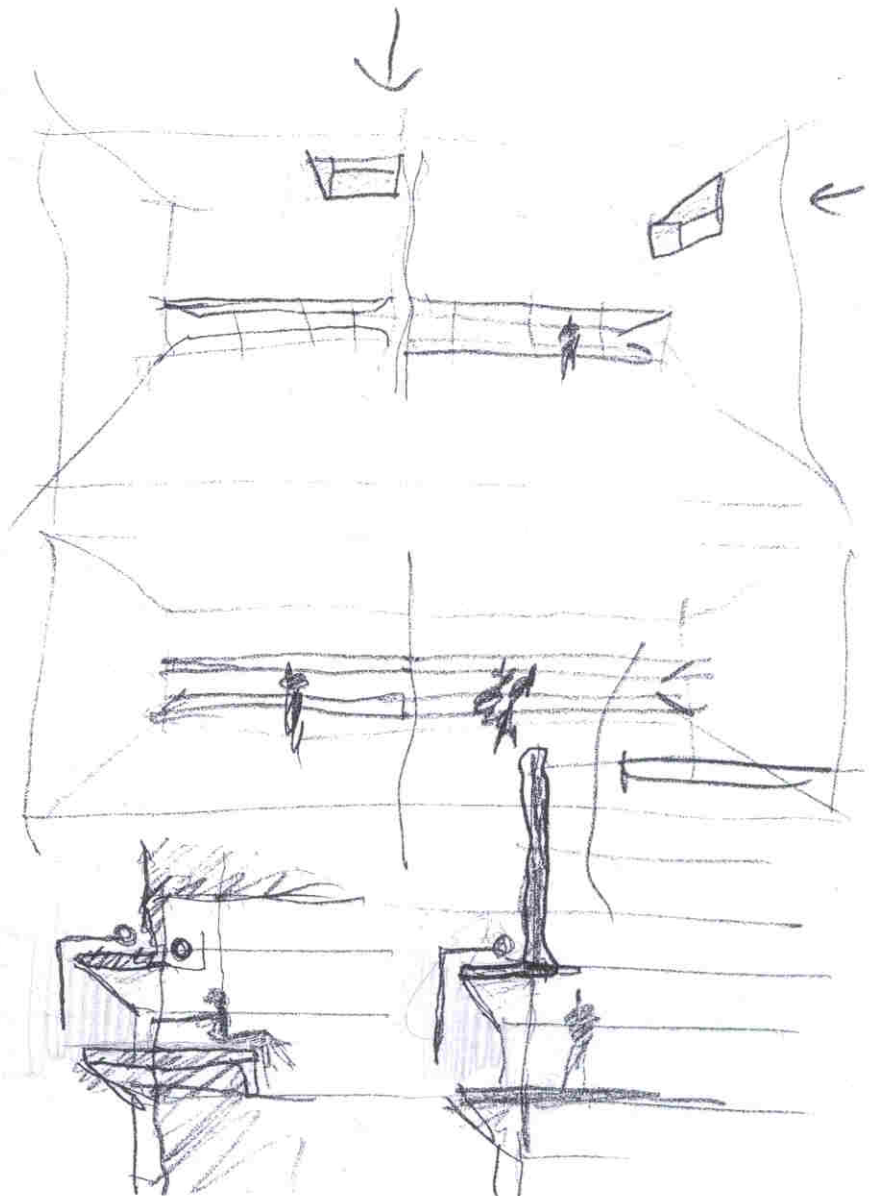


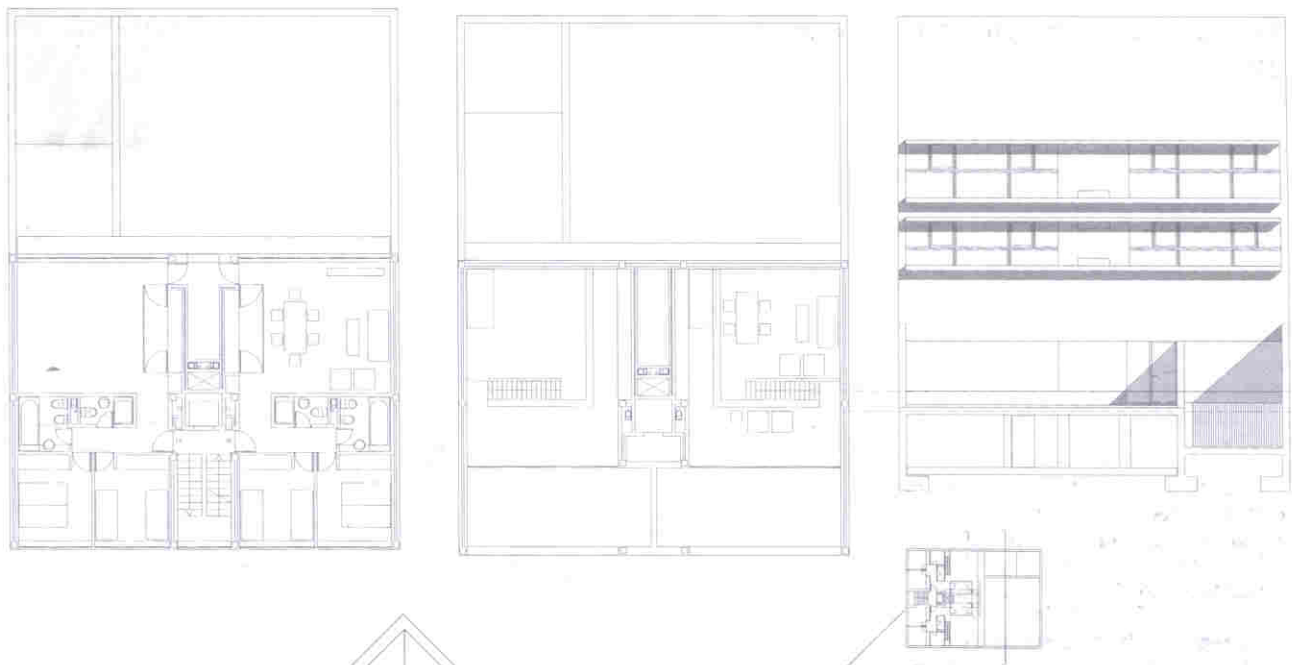
Public housing, Falcinelo-Carabanchel,
Madrid, 1997

*Architect's sketch,
and model of an
interior.*

For this apartment building the architect developed, refined and radicalized a model elaborated in previous schemes: a single living area which incorporates the kitchen, enclosed in a translucent glass vitrine in order to maximize the limited space available. Its being taunted by light is the central concern here. A horizontal light for the continuous horizontal space of the middle floor. A diagonal light that crosses the higher diagonal space on the top floor.

On the south facade looking onto an interior patio, and framing the picture windows of the apartments, are projections which, as well as being eaves offering protection from the sun, underscore the continuity of the interior space. The north facade giving onto the approach road has horizontal flush windows which lend it a serene and neutral air. Built of simple materials, and of a uniform whiteness, these dwellings are a further attempt at affirming the idea of "more with less". In this case at the immediate service of society.





Plan of fifth and seventh levels, south elevation, axonometric, and model of an interior:



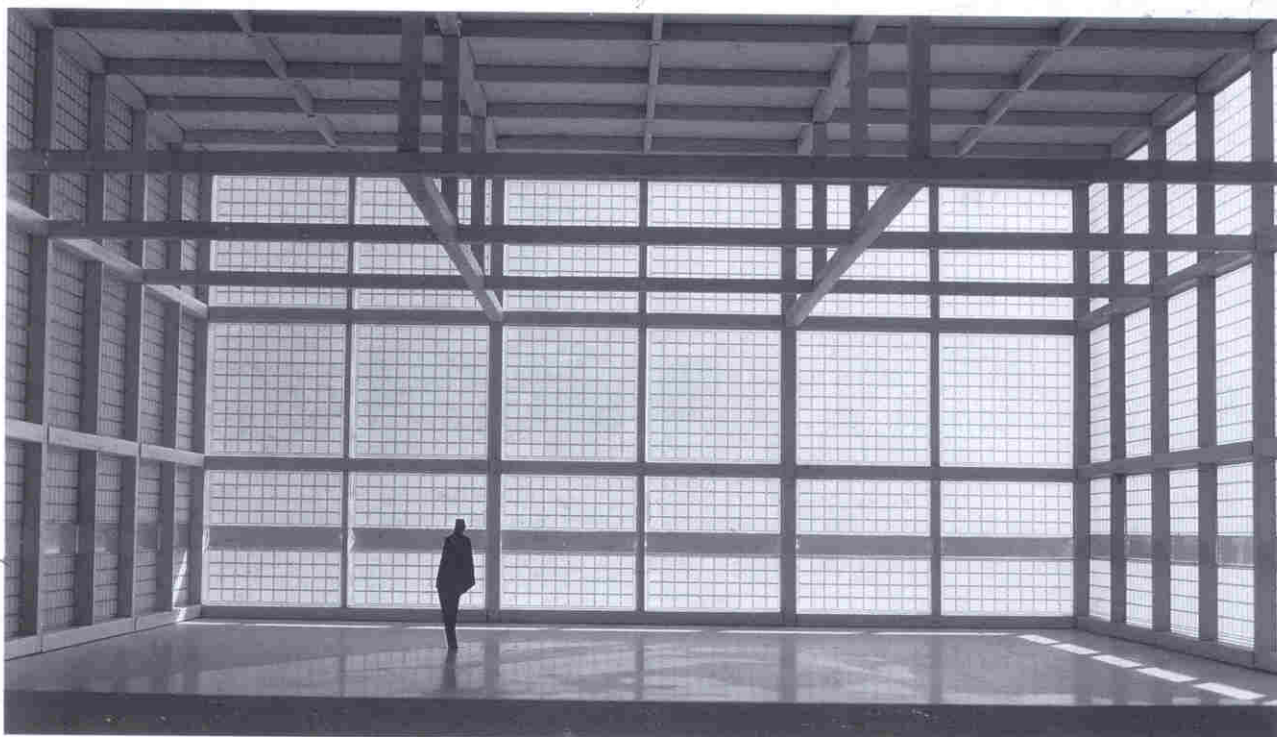
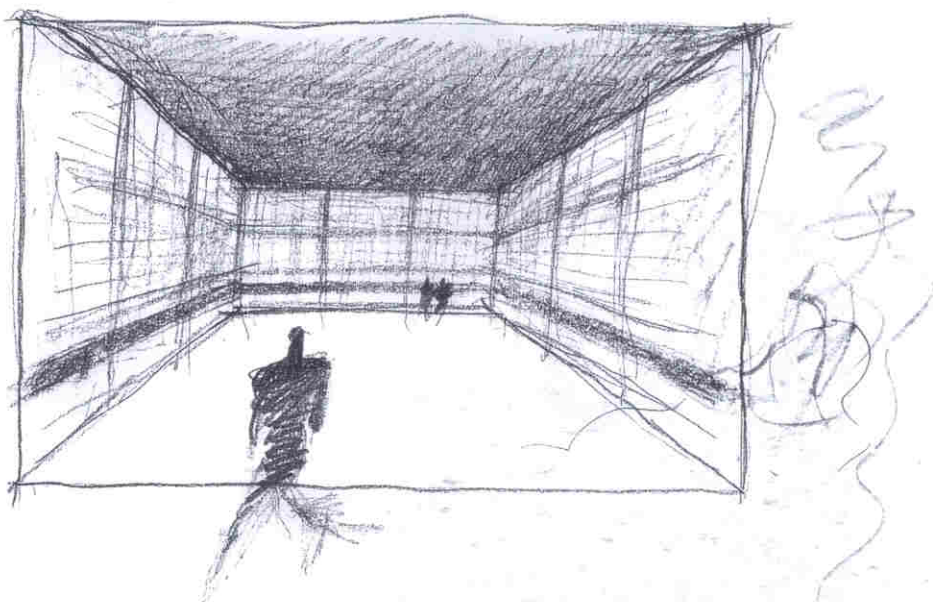
Leonardo da Vinci Gymnasium,
Majadahonda, Madrid, 1997

*Perspective sketch
of sports hall, and
model of interior.*

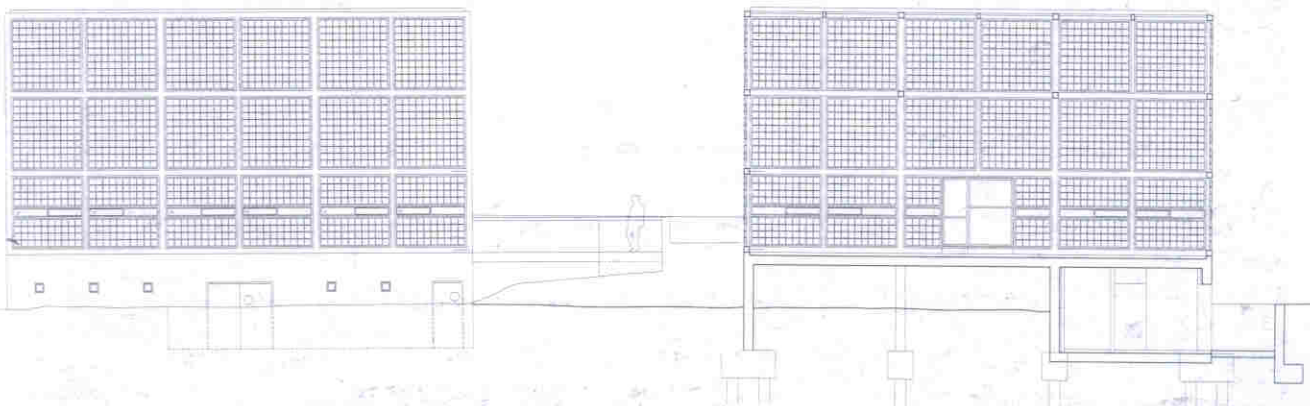
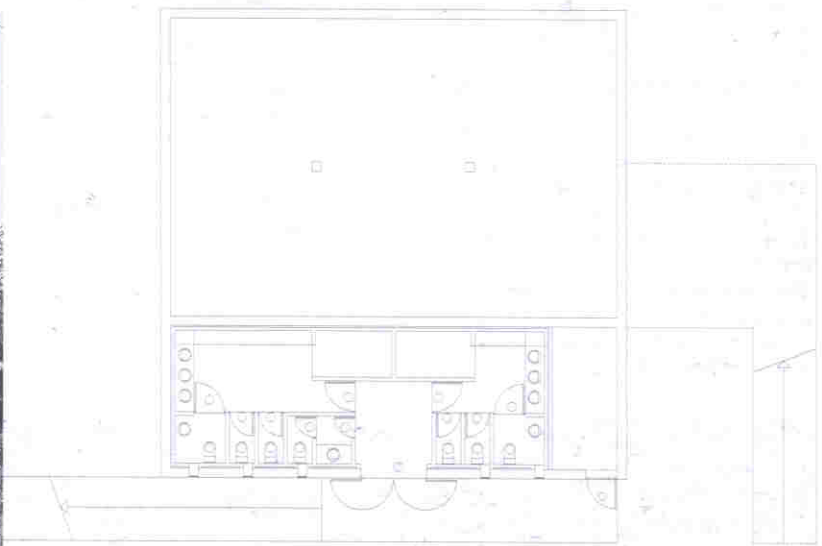
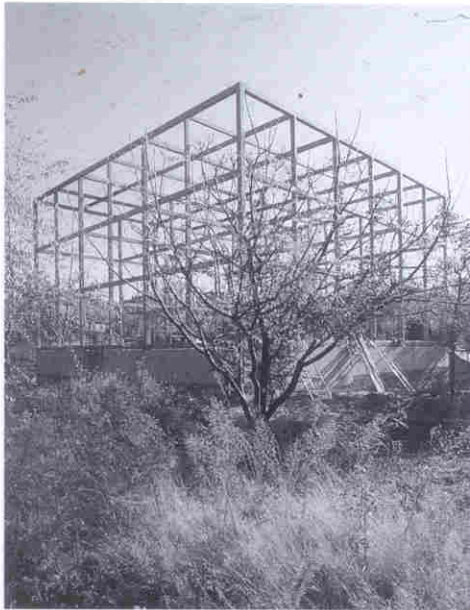
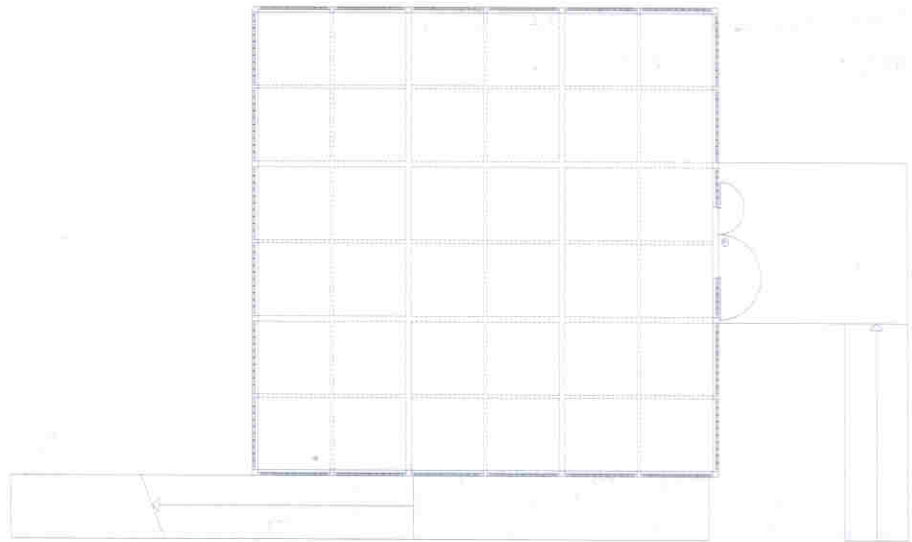
We are designing a small space 15 x 15 m in area, 7.5 m high, on a site surrounded by trees, to be a public school gymnasium. We respond with a light-filled, semi-cubic form.

The extremely simple structure is made up of three 5-meter spans, with a number of vierendel beams, 2.5 m long, that leave a final clearance of 5 meters free, as requested. This is resolved with standard square hollow rebars of steel.

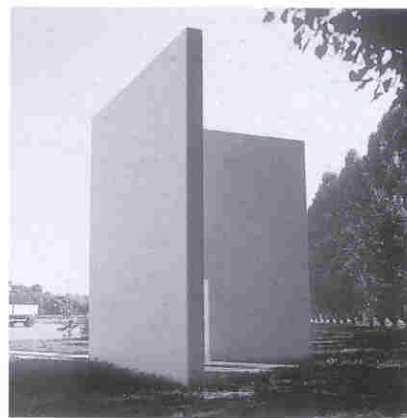
The outside walling consists of large, unbroken expanses of glass block, which diffuse the light and provide the right degree of strength and safety. There is a transparent band of these at eye-level for visibility and ventilation. The services for this small sports pavilion are inside the concrete podium on which the luminous box sits. A box of light, this, among the trees.



*Plans of hall and
changing-rooms
levels, the frame
under construction,
and longitudinal
and cross-sections.*



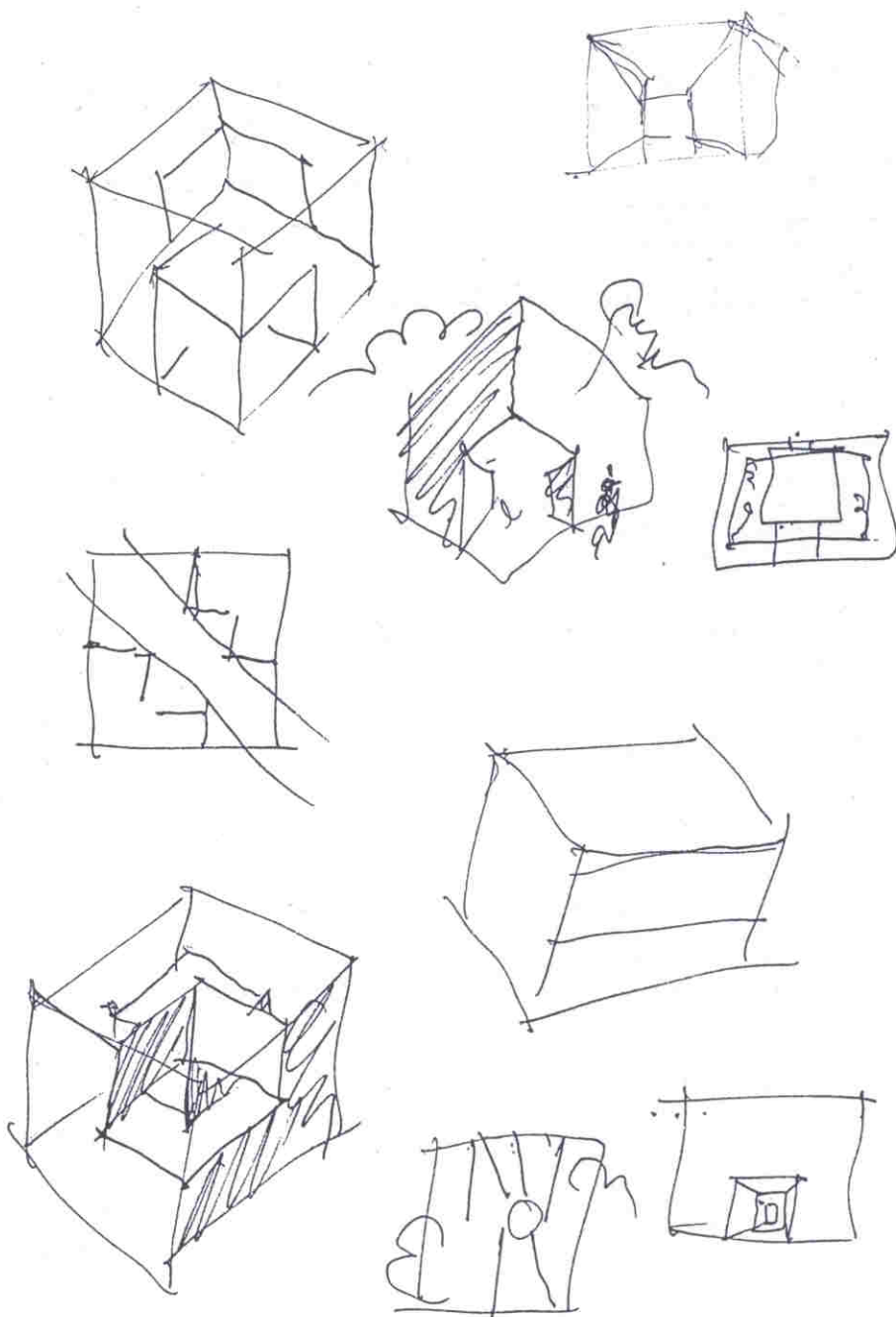
Porta dei Fiori, S. Donà di Piave,
Venice, 1997



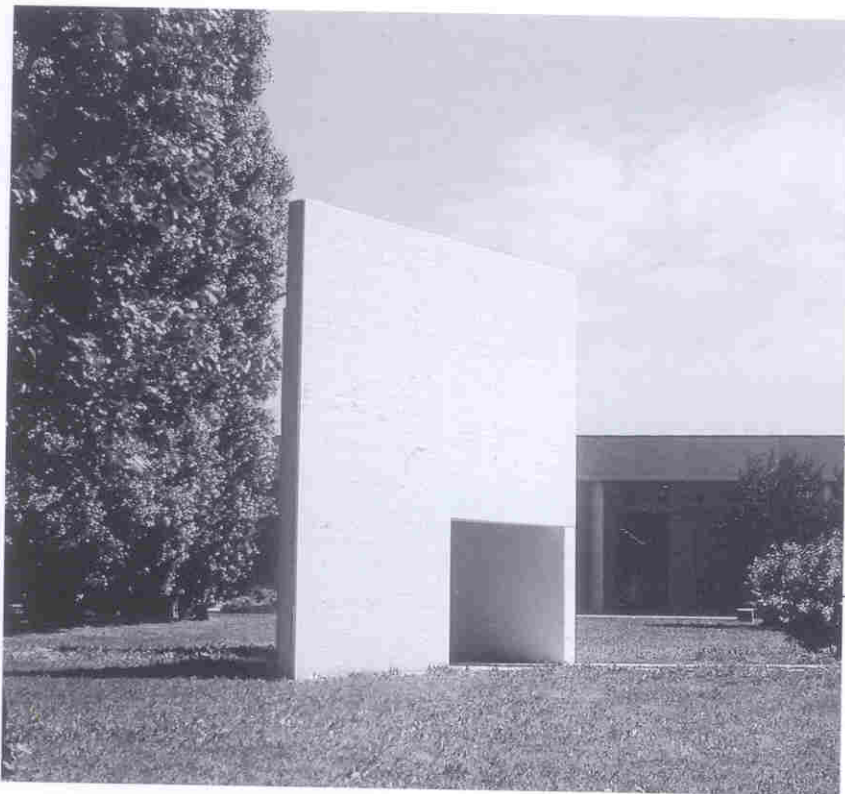
A piece of commemorative architecture was requested for the gateway to a park in S. Donà di Piave in Venice, to go alongside two works commissioned by the same client from Aldo Rossi and Alvaro Siza. A classical theme to be elaborated for the new century. The central idea is for a huge cube which we cover with flowering plants and which, providing a short cut, leads into the park. All this is realized in the simplest way possible.

A right-angled dihedron formed by two white walls, each 6 x 6 m, is set up in such a way that, from the front, the viewer can grasp the idea of the cube. A 2 x 2 m opening, which shows the scale of the operation, is cut out of the fore-edge to provide an entrance.

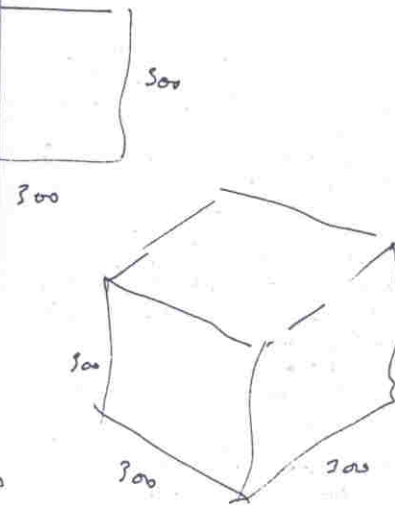
White-flowered climbing plants, jasmine and wisteria, are planted inside. In growing up the cube they will eventually protrude from it and spread over the roof of air of the white box. In growing up the cube in this way the thousands of flowers will become millions of flowers and turn this gateway of flowers into a mythical thing.



Side view and
architect's
sketches.

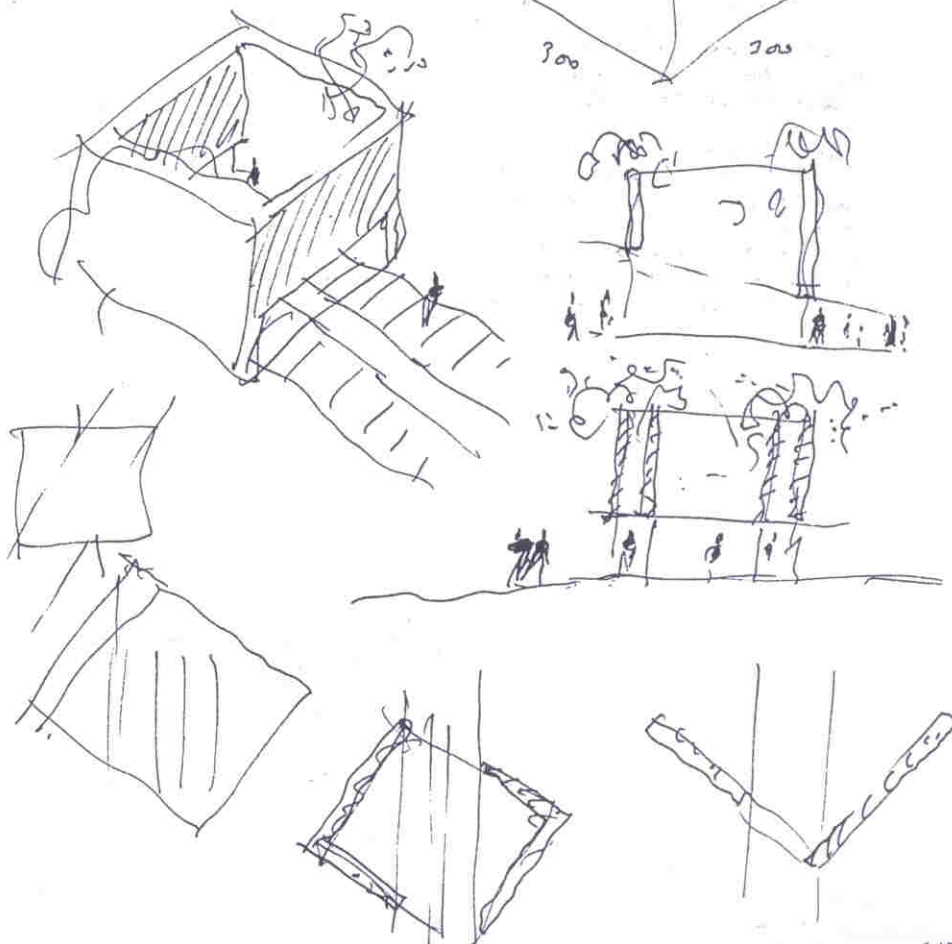


The main front,
and architect's
sketches.



Cube

Nobody ever knew where all those magnificent sweet-smelling flowers came from. Yet with them peace arrived in Sarajevo. The architect designed a cubic architecture: a cube. Albanians built the imposing stone structures in the center of the city, on the banks of the River Milyaka. Ten thousand bright white flowers support the cube: scented magnolias, fragrant roses, splendid camelias and plain daisies. And then the miracle happened: as the cube went up the ten thousand flowers changed mathematically into a billion. A billion flowers swamping Sarajevo with their presence, their perfume; Bosnians, Serbs and Croats who will henceforth live in peace and happiness for all time. Alberto Campo Baeza, *El País*, Madrid, 11 September 1993



South Tenerife Airport, Tenerife, 1998

collaborators: Eustaquio Martínez García, Antonio Corona Bosch
and Arsenio Pérez Amaral

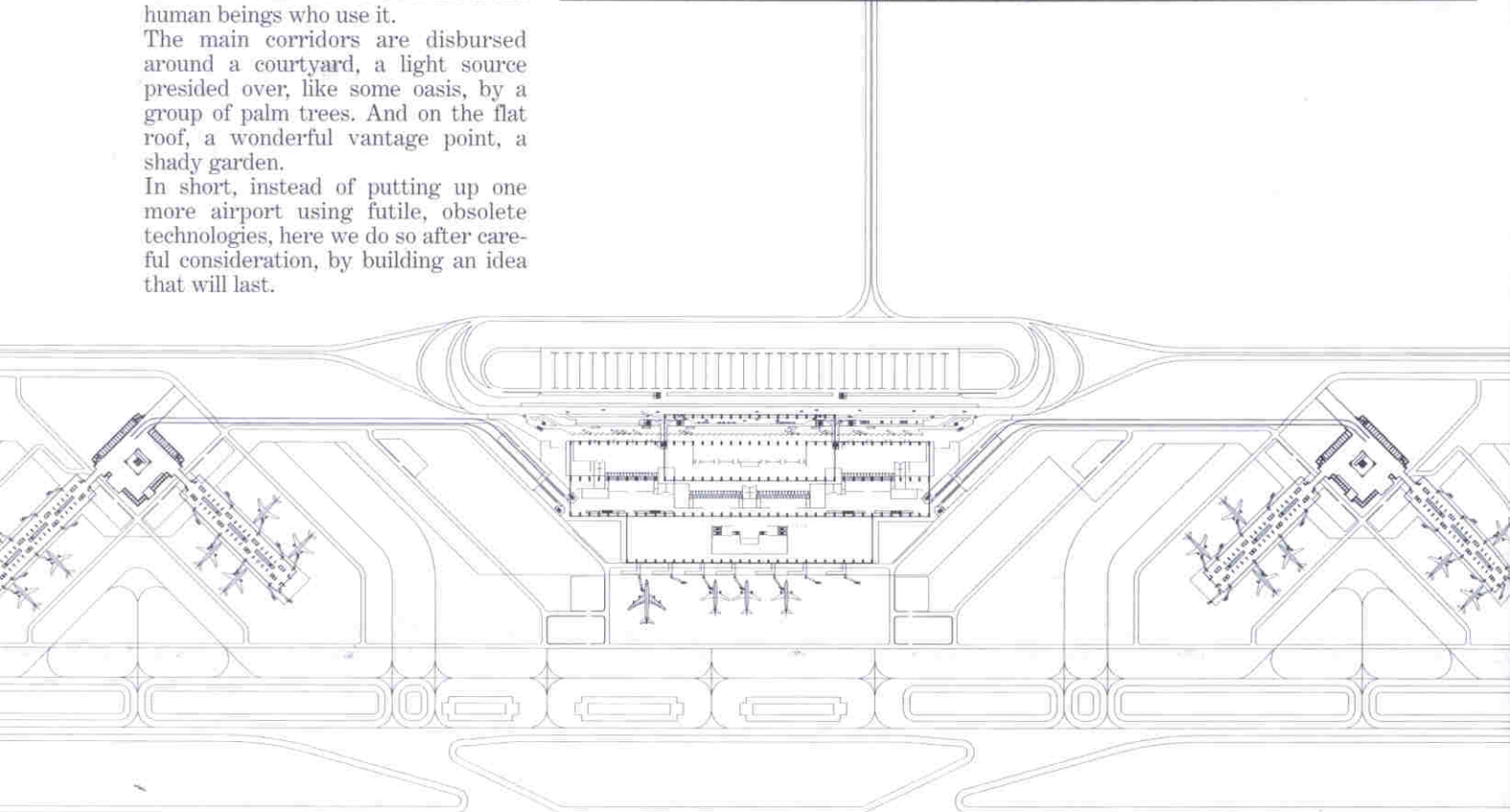
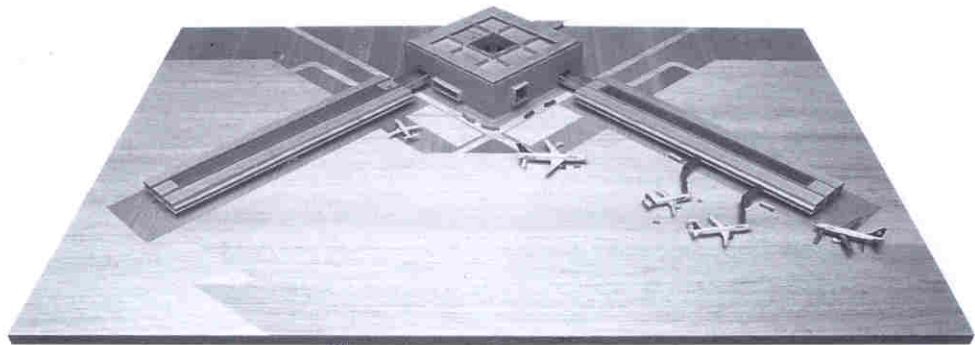
*Detail of model,
site plan
(first version),
ground-floor plan,
and sections.*

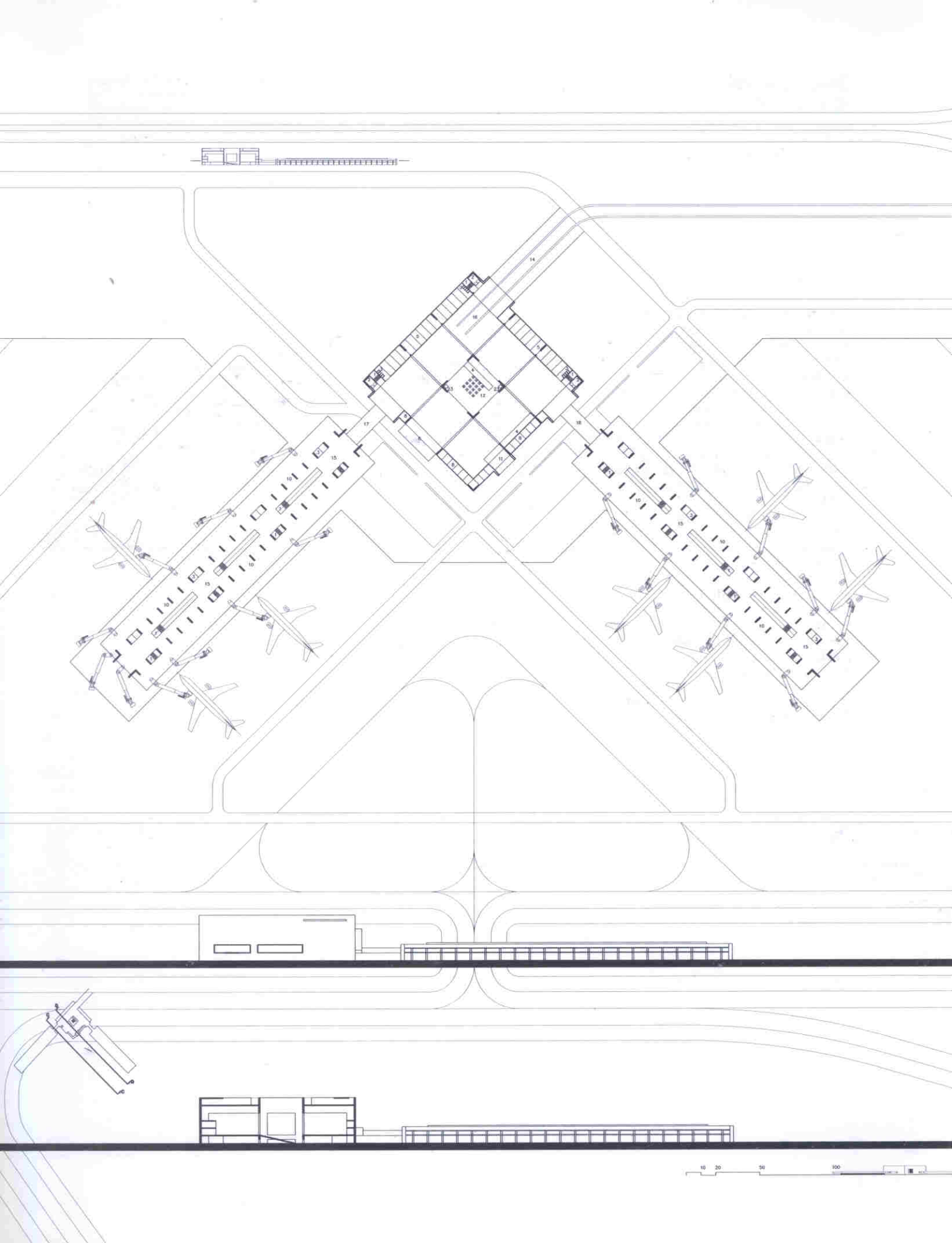
For this 21st-century airport we propose an architecture of light and shadow. A huge box of concrete and stone which frames a marvellous landscape: the Atlantic Ocean to the south, with the russet mountains resting on the water like some kind of sphinx.

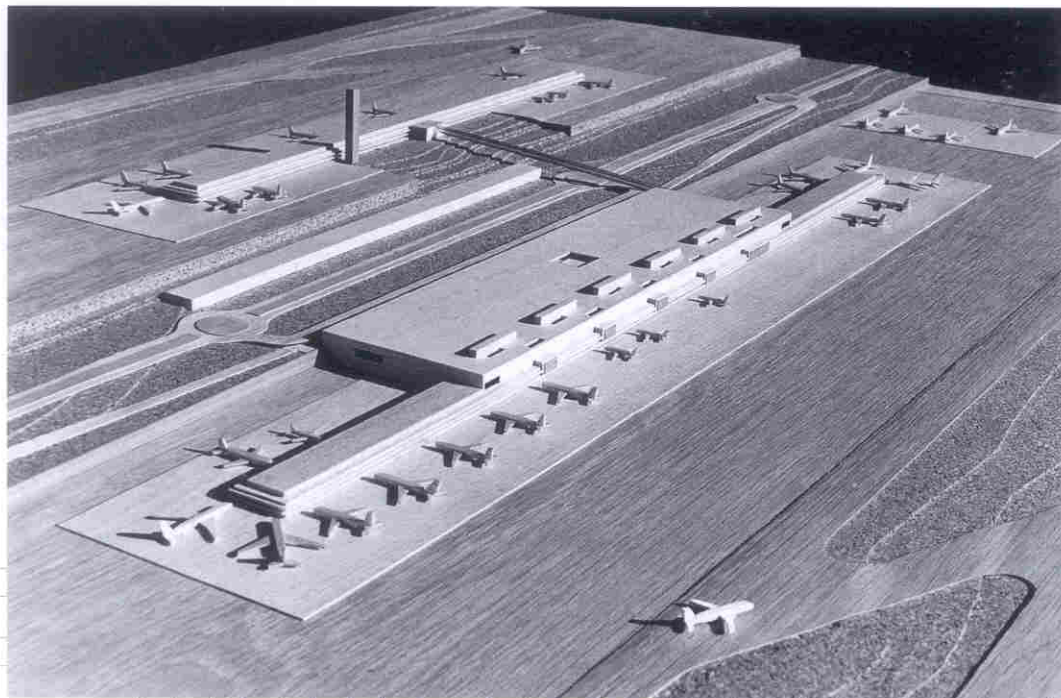
We want to create an airport building that will stick in the memory. We erect a huge concrete structure with pillars and beams of enormous thickness, with outer walls of stone framing the light and the landscape. A structure that not only communicates the gravitational pull of the earth but also seeks to communicate a sense of order to the human beings who use it.

The main corridors are disbursed around a courtyard, a light source presided over, like some oasis, by a group of palm trees. And on the flat roof, a wonderful vantage point, a shady garden.

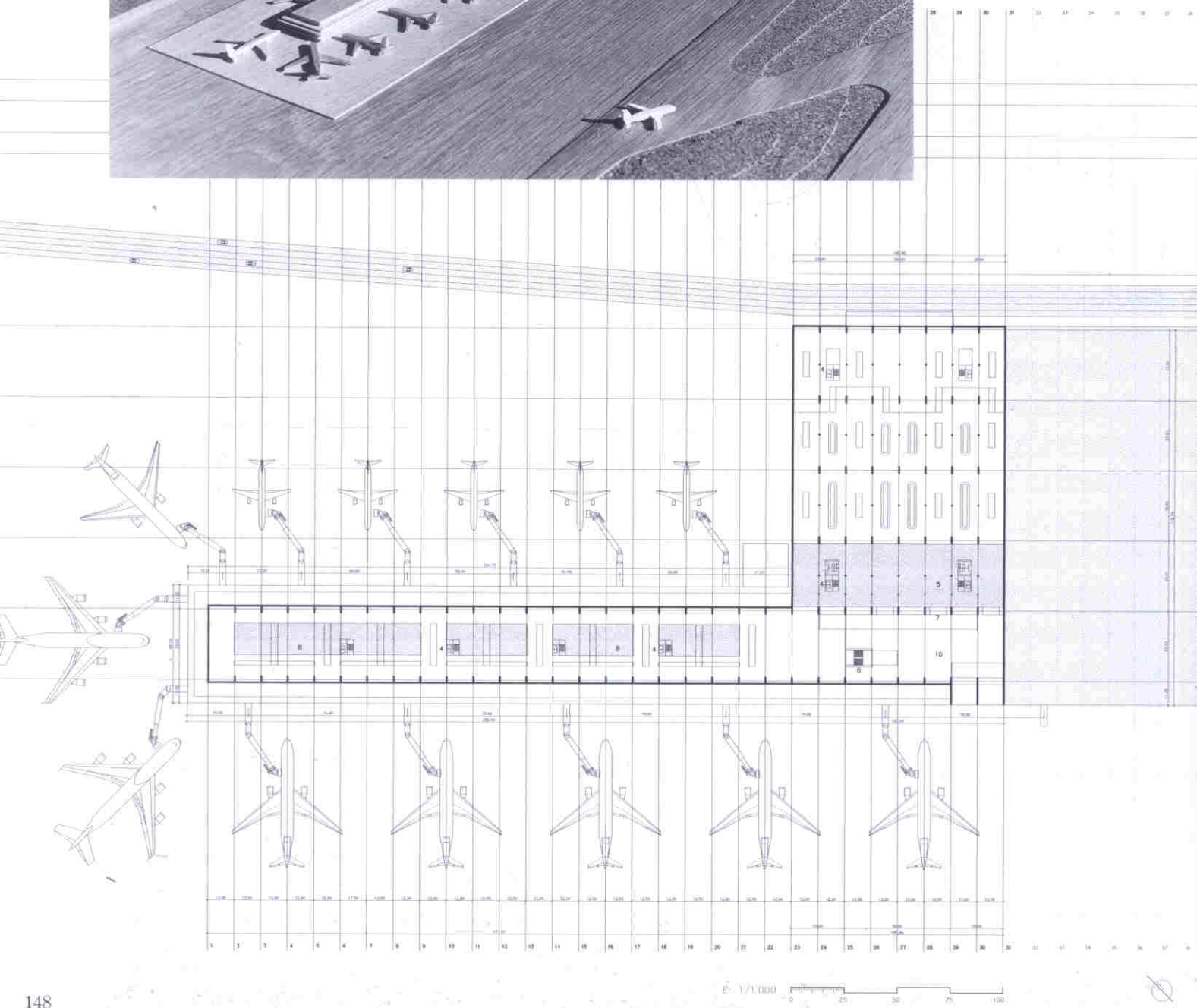
In short, instead of putting up one more airport using futile, obsolete technologies, here we do so after careful consideration, by building an idea that will last.

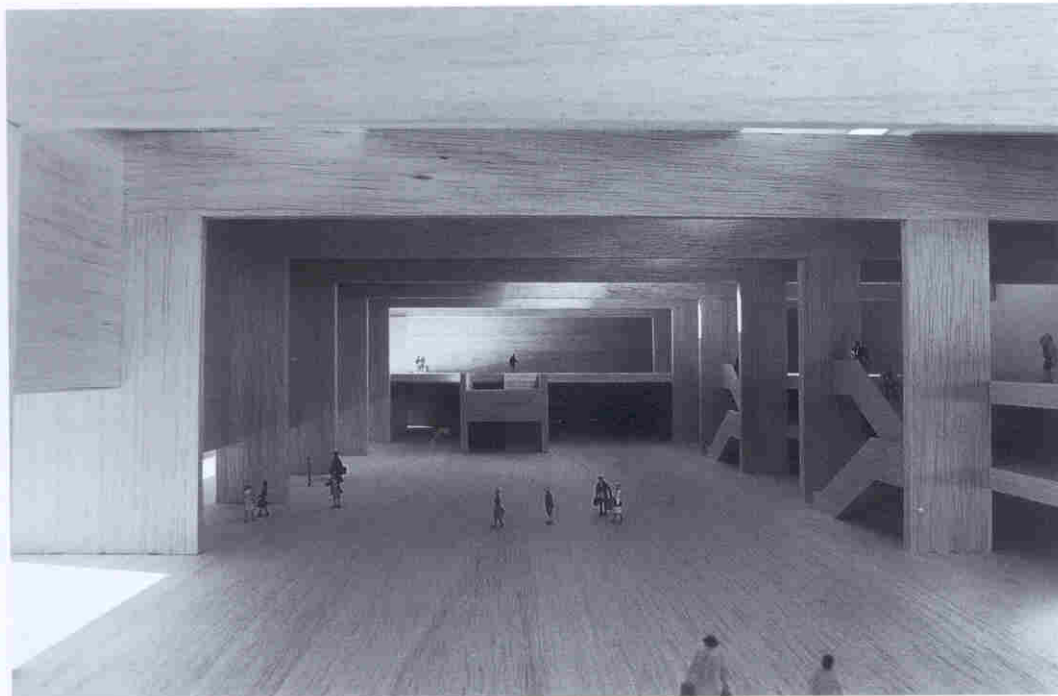




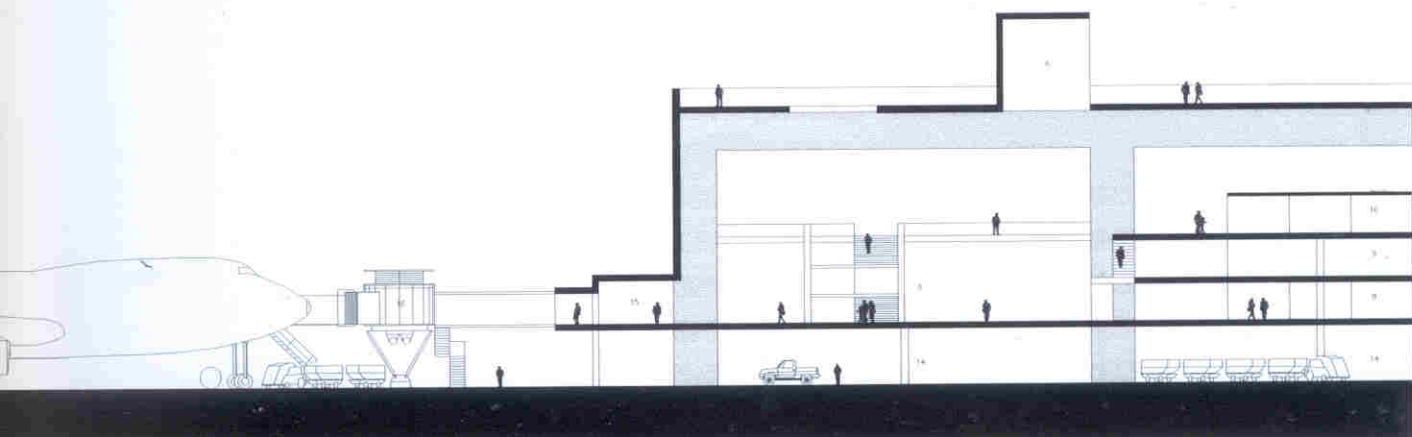
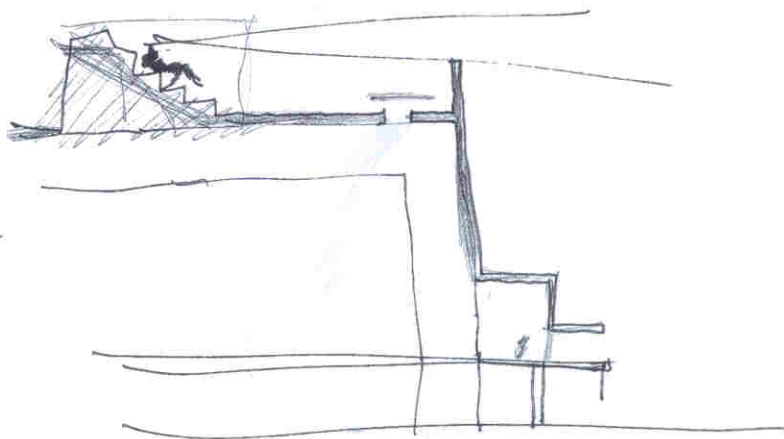
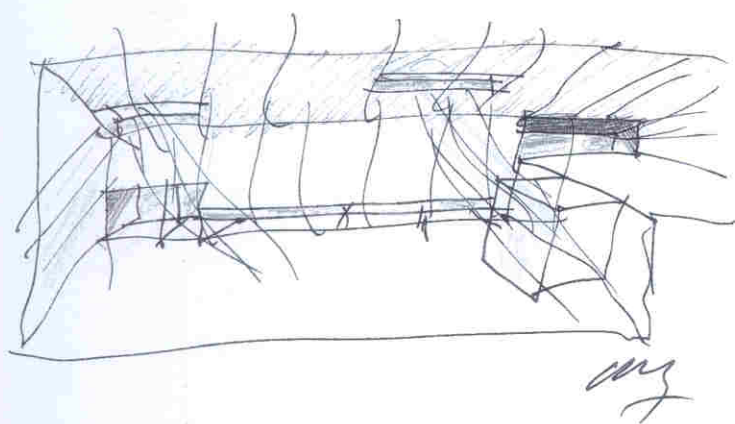


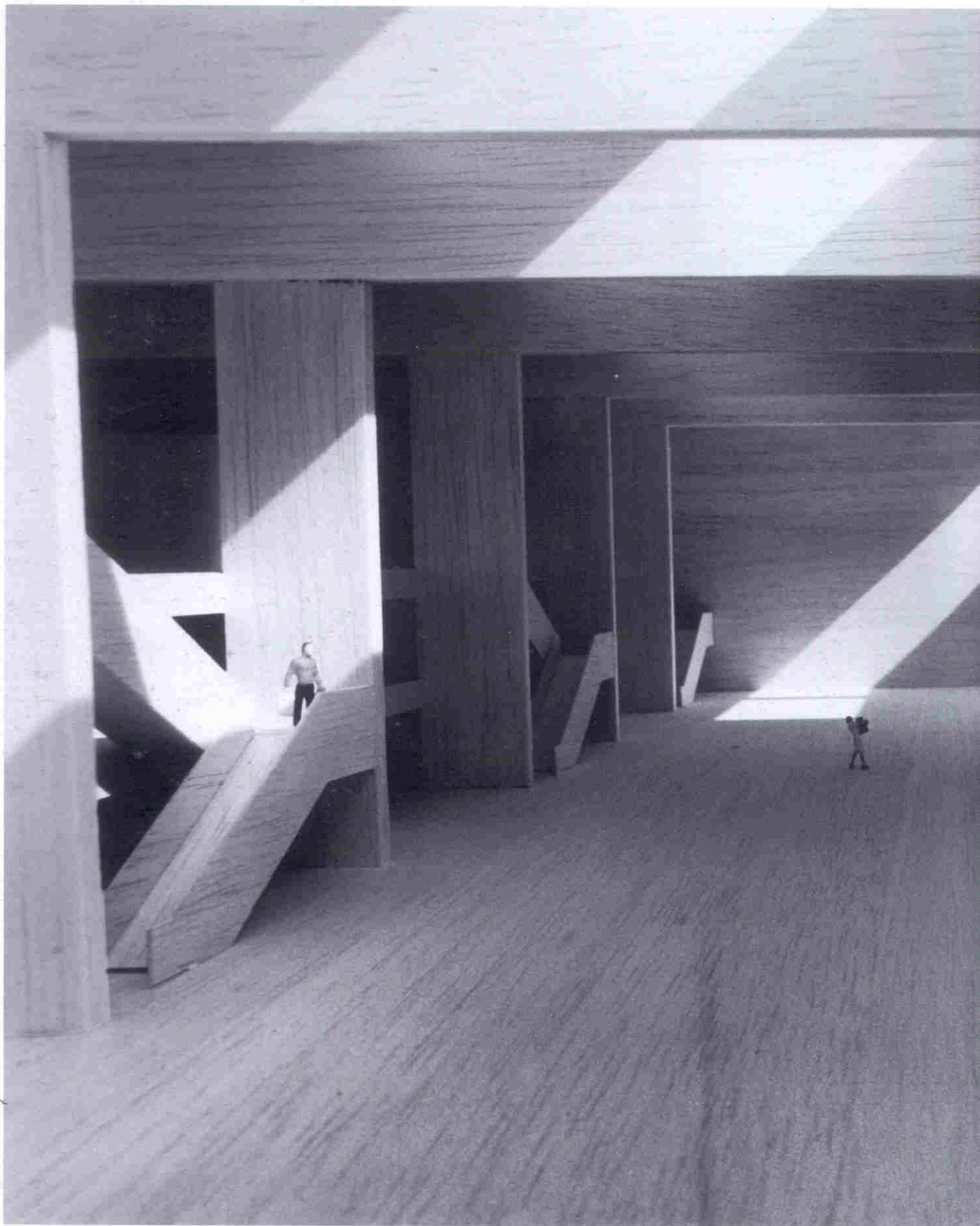
Model, and partial plan of main level (second version).





*Model of interiors,
architect's sketches,
and cross-section
of entrance hall.*





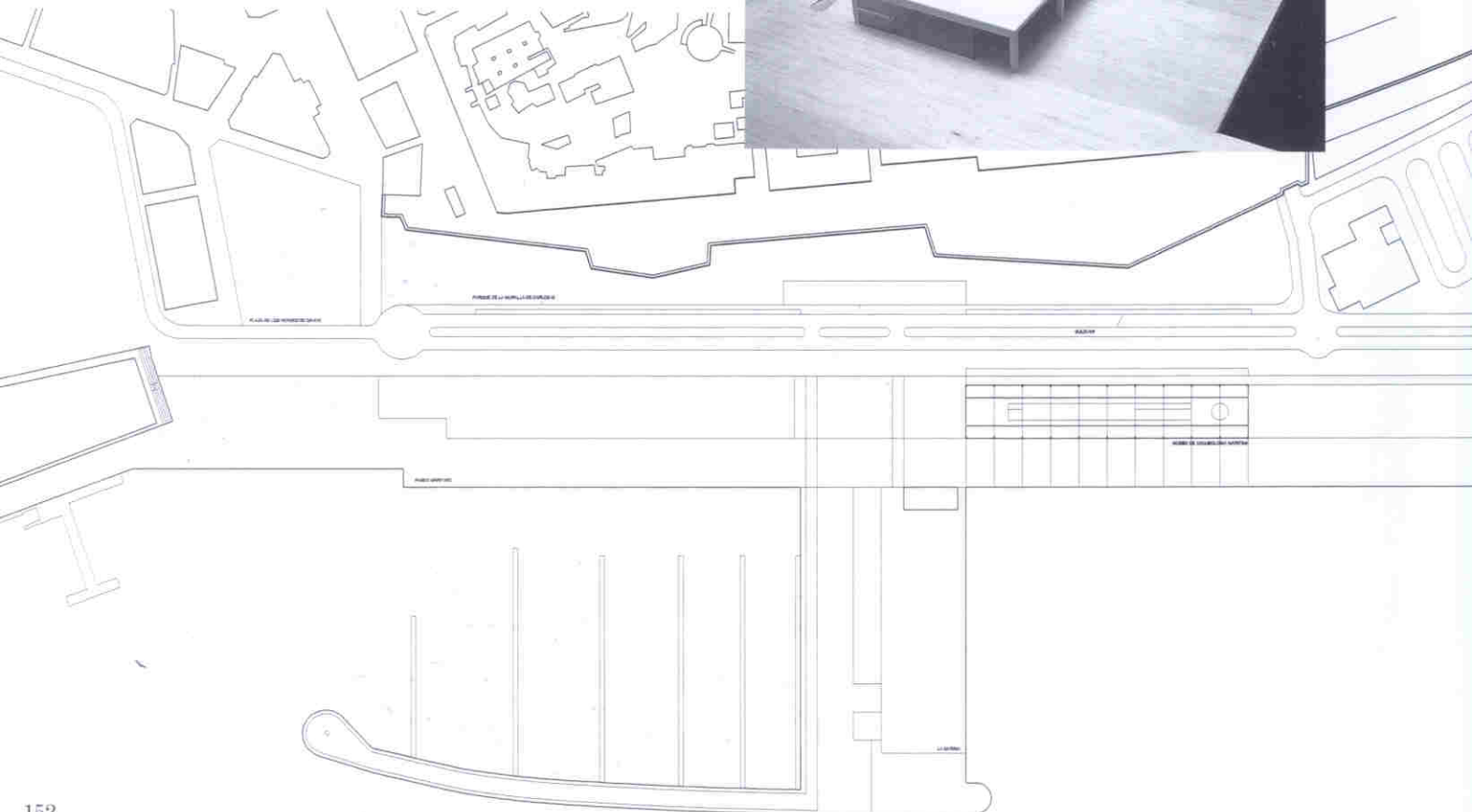
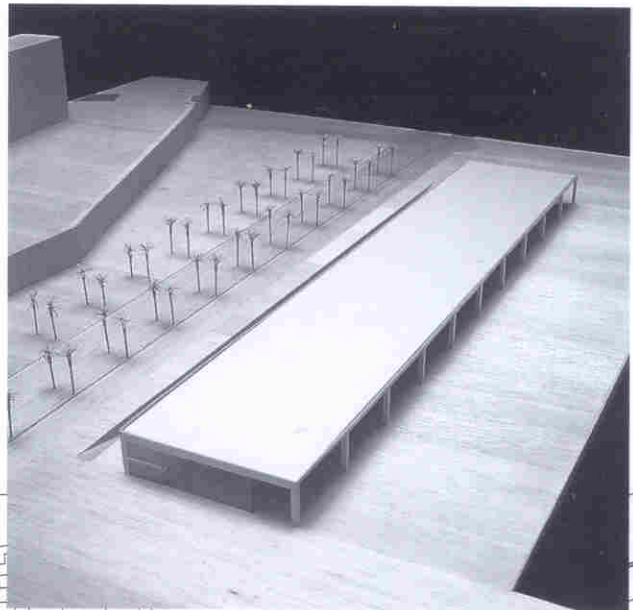


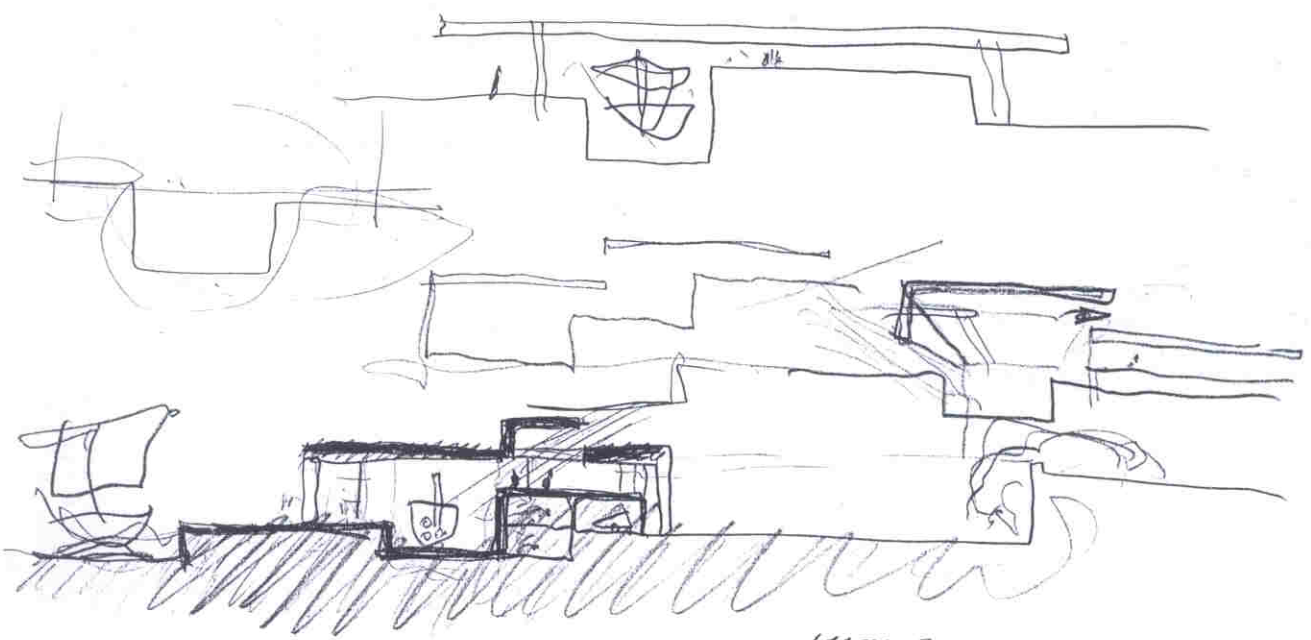
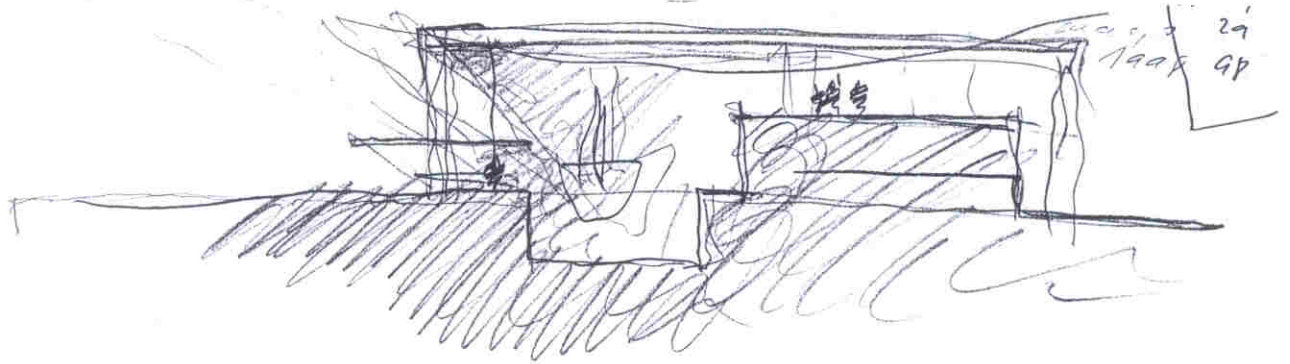
National Museum of Maritime Archaeology, Cartagena, 1998

collaborator: Antón García Abril

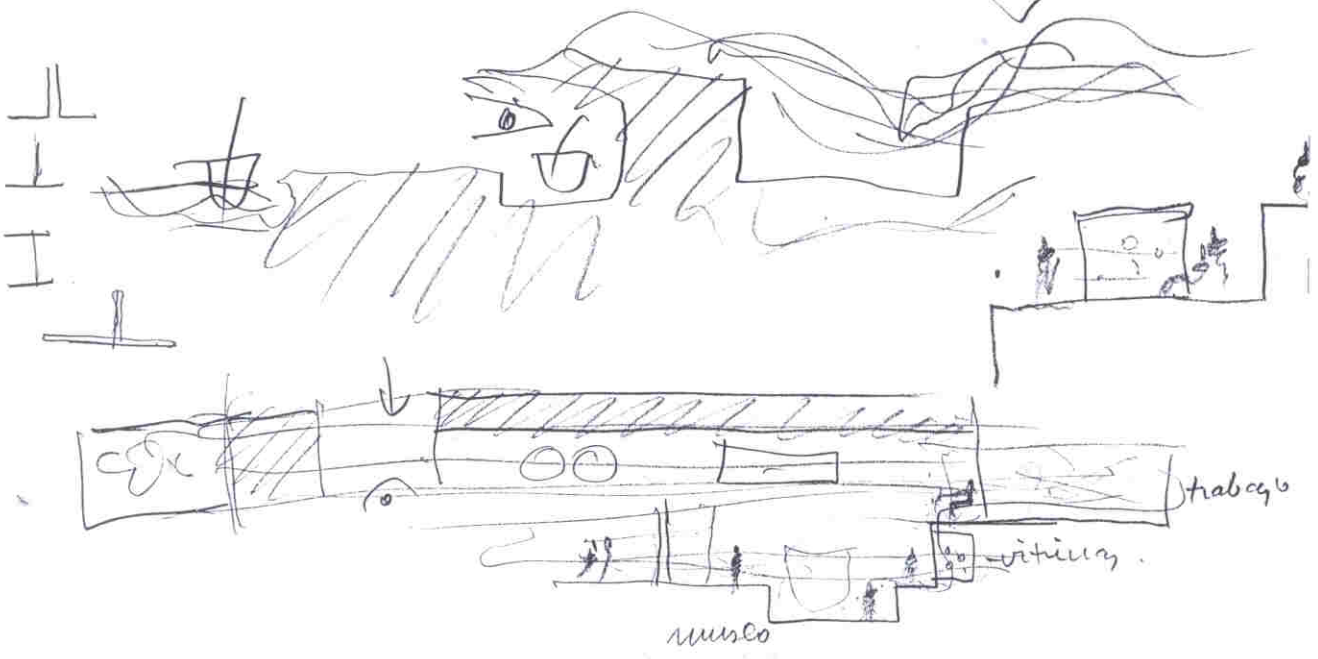
*Model, site plan,
and architect's
sketches.*

The brief was to design a small museum building to house a number of extremely fine Phoenician ships and other archaeological finds from the Mediterranean seabed, so the museum is laid out as a dry dock sunk into the concrete platform of the pier; with a simple, white-painted, metal-framed roof that extends on the seaward side to form a colonnade. The offices, workshops and laboratories are on the side facing the town. All the windows have wooden frames and clear or opaque glass, depending on requirements.

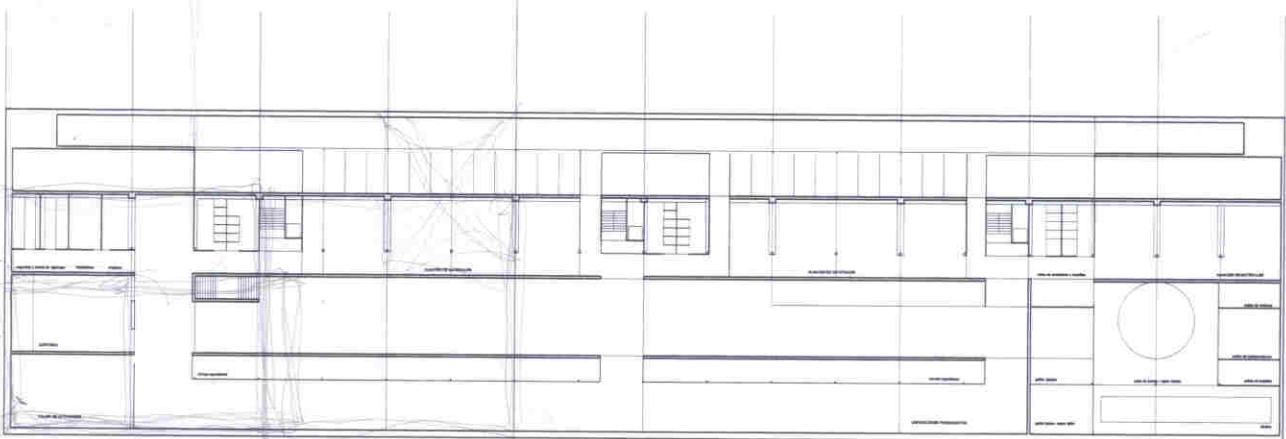
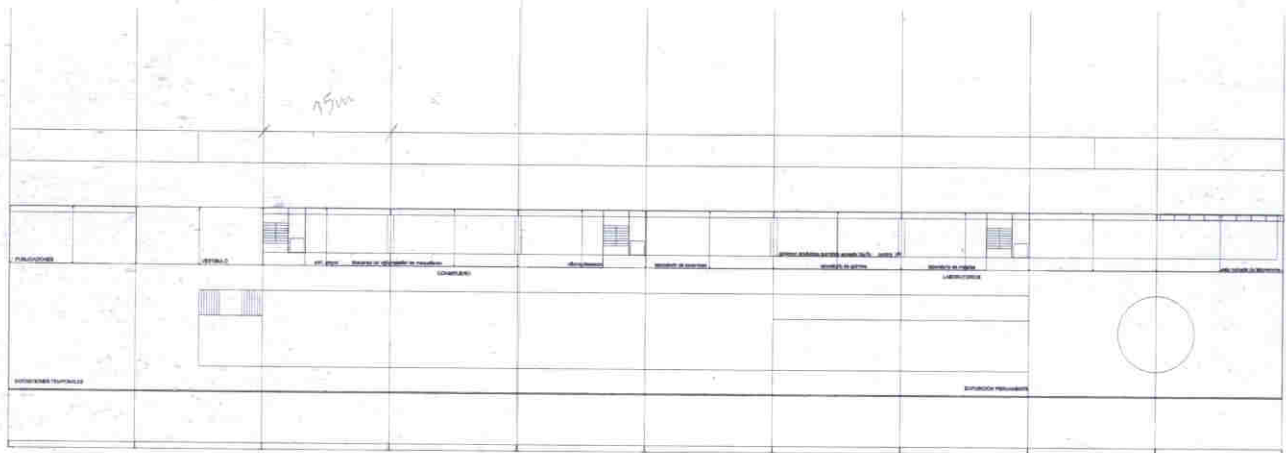
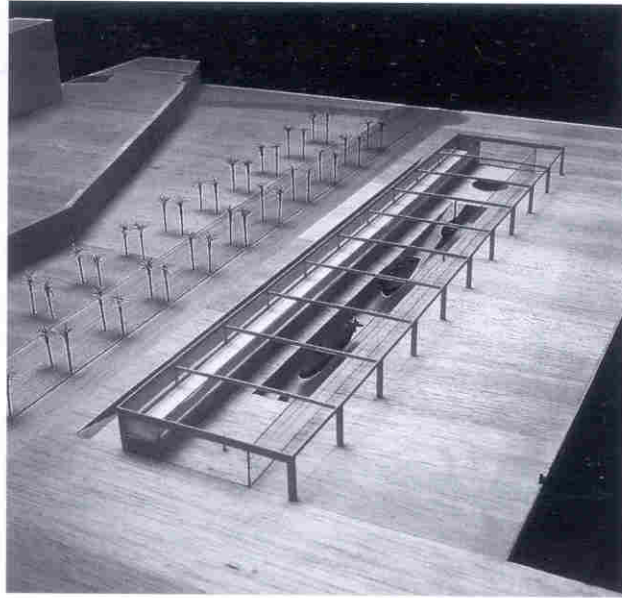


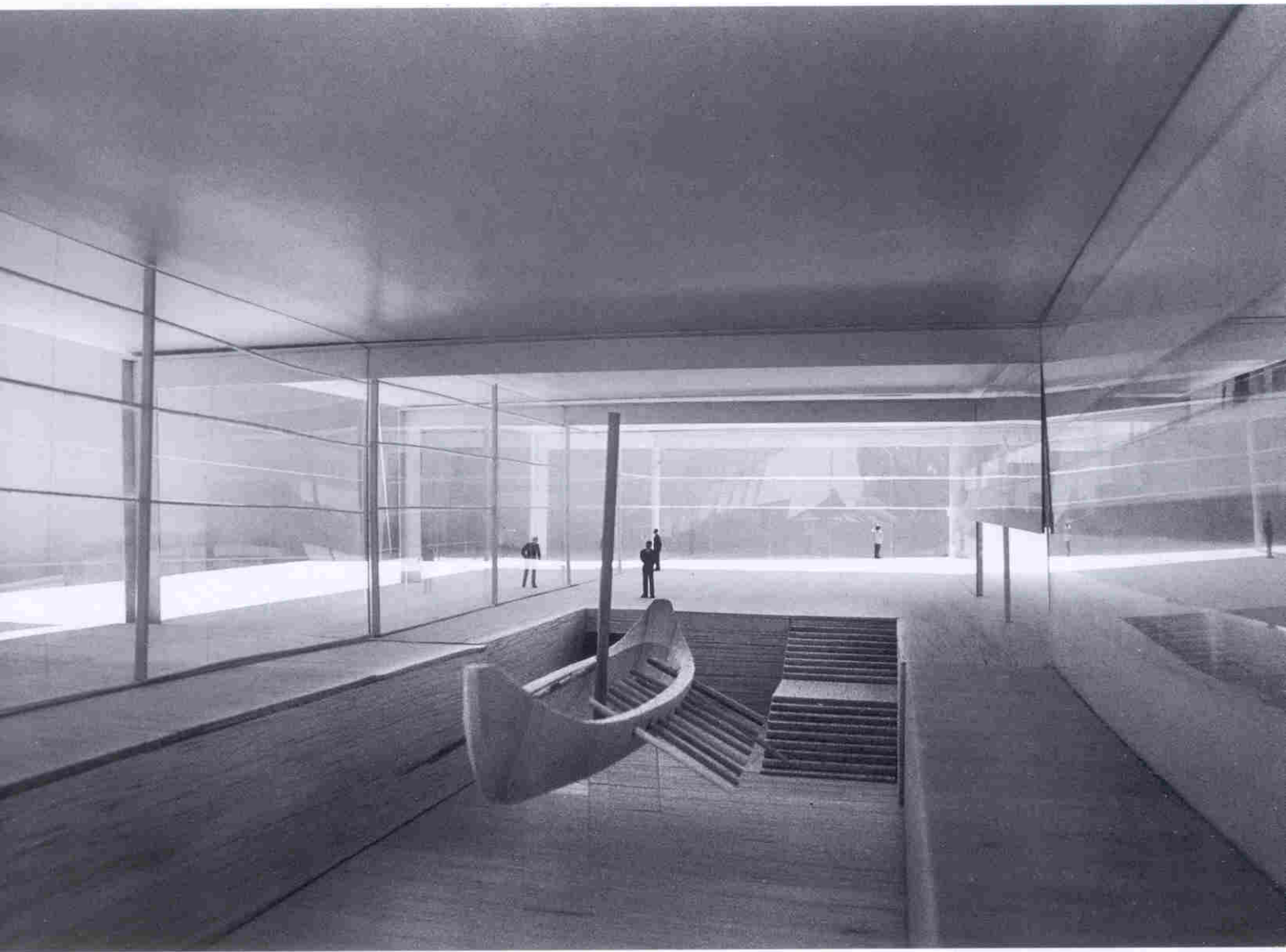


May 29. 98 Aug.

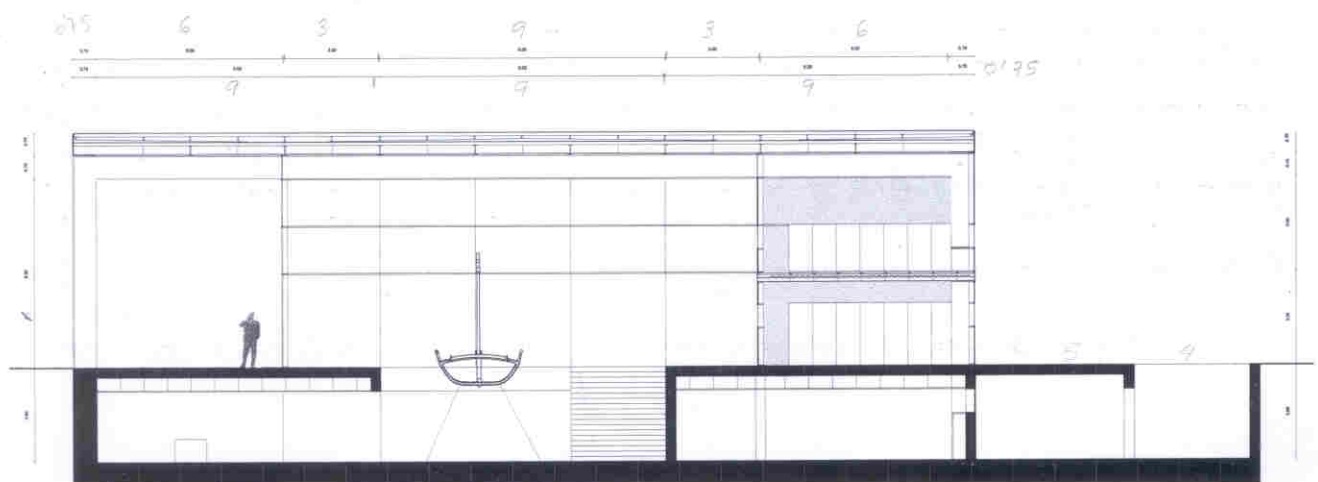


Open model, and
plans of ground
floor and basement
level of museum.



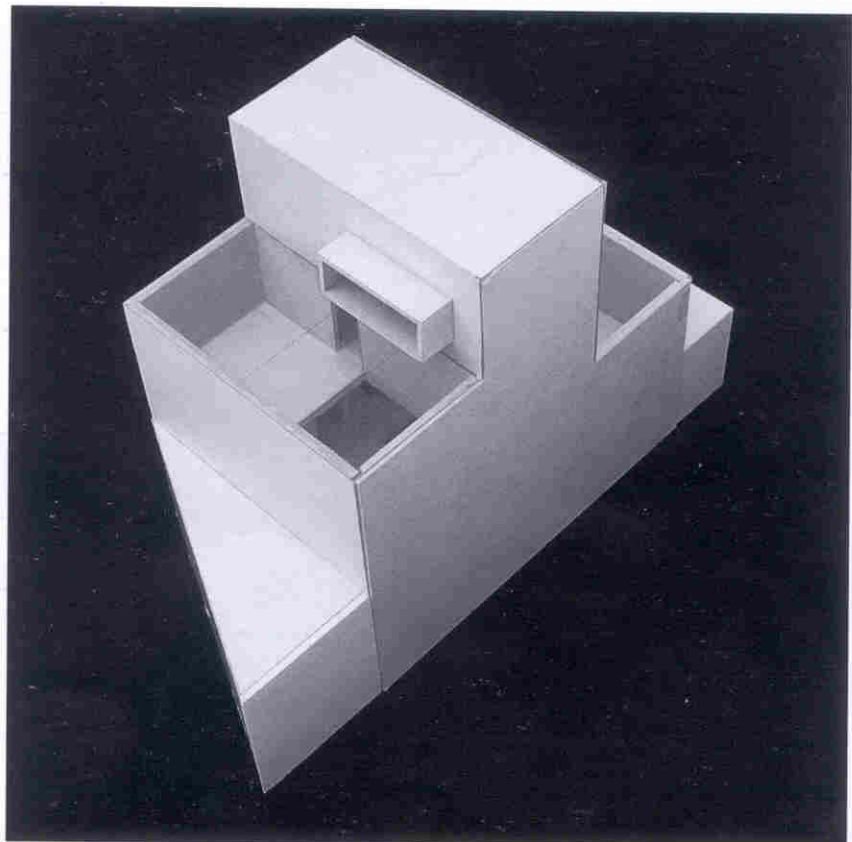
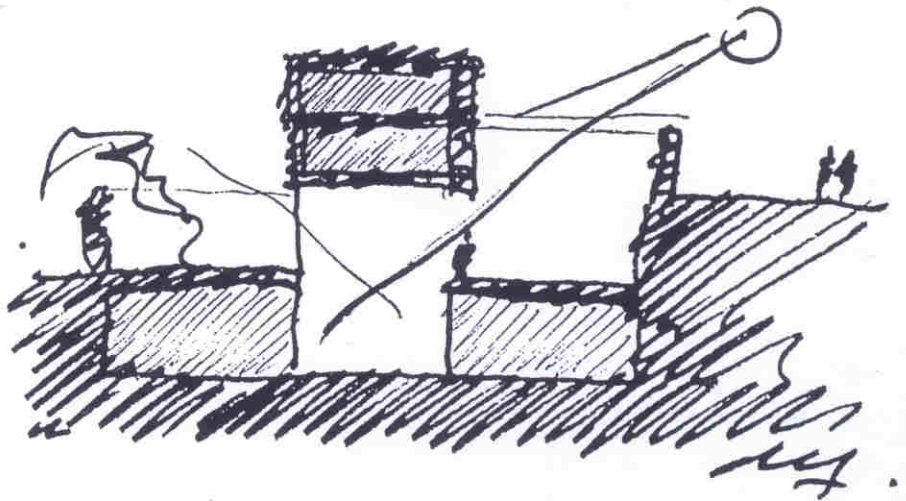


*Interior view of
model, and cross-
section.*

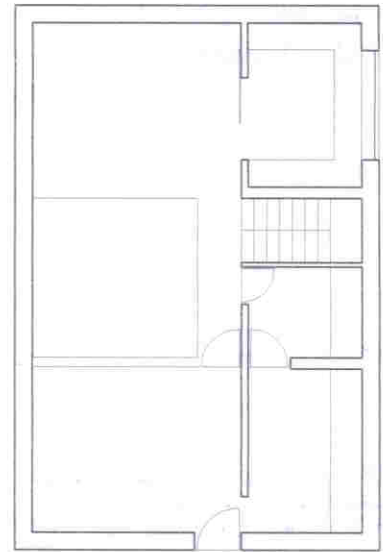
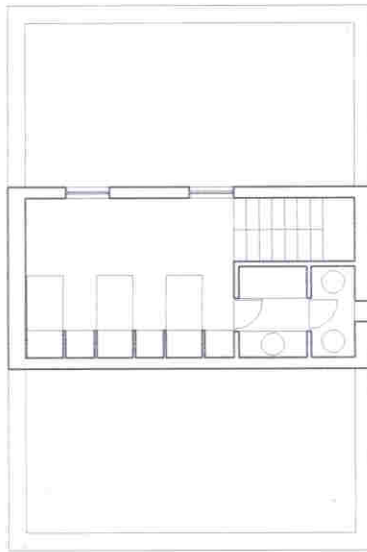
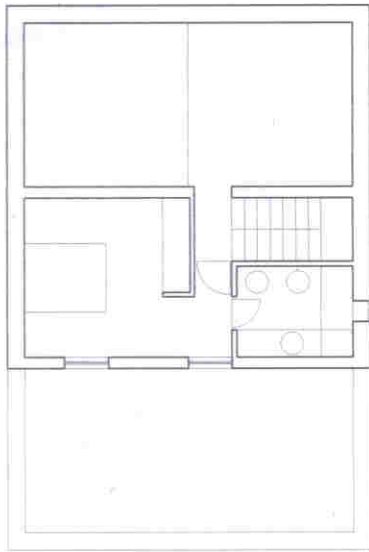


Pino House, Vicálvaro,
Madrid, 1999

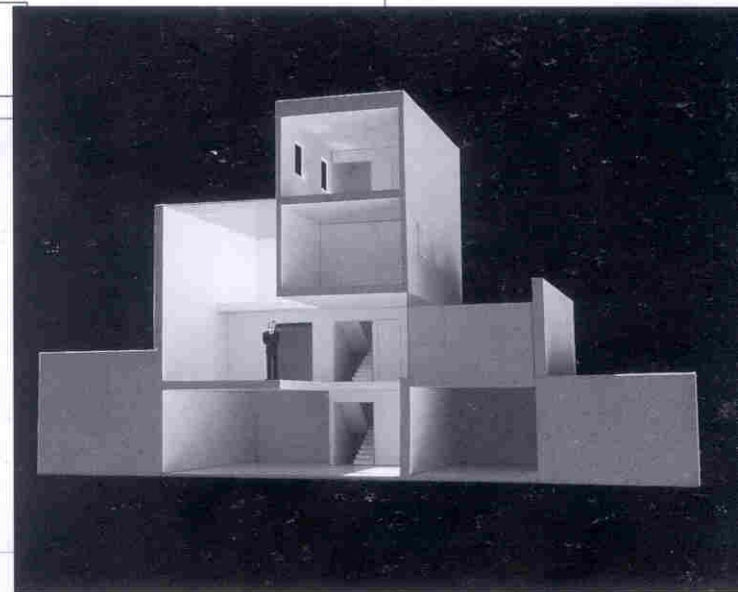
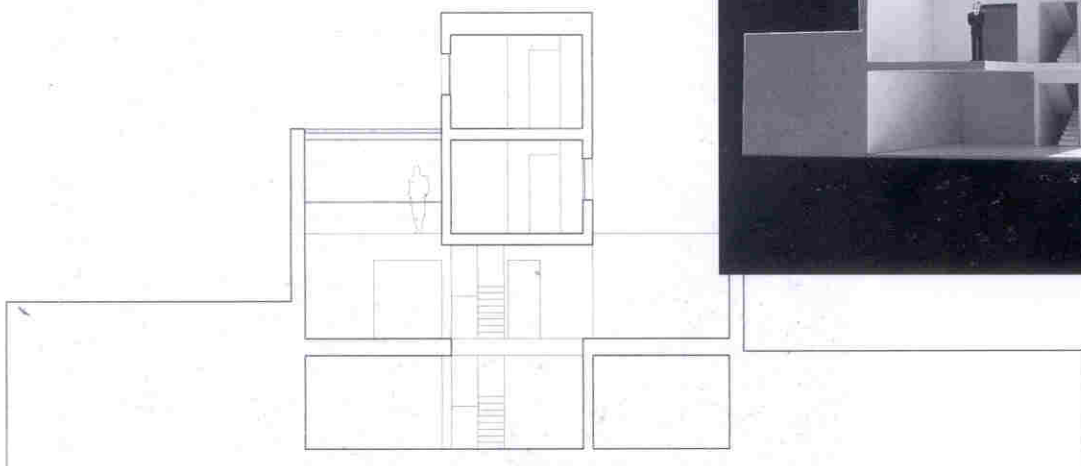
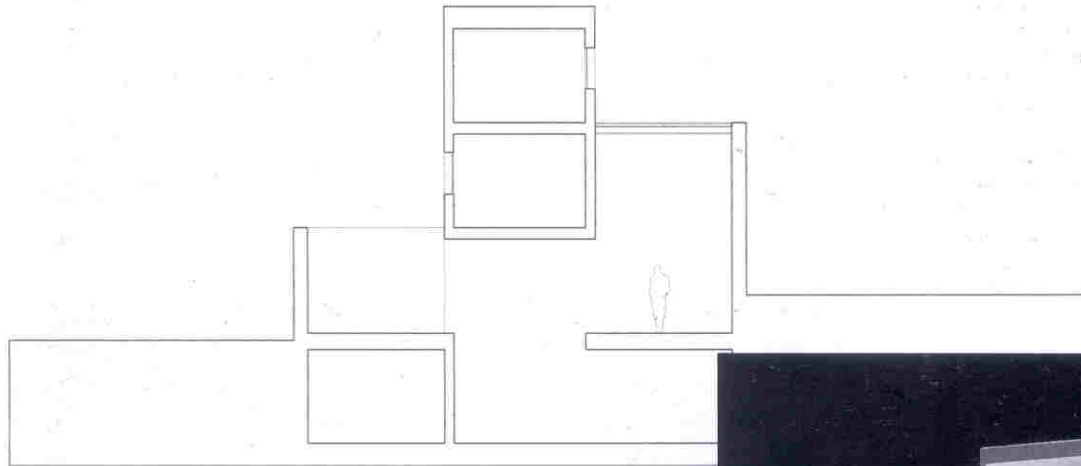
The layout of this unusually small house is designed to give the impression of much more space than there really is. The presence of two roads at either end of the 12 x 8 m lot meant that the building had to be set back 4 m from the street-line at both the front and back, reducing the built area to just 8 x 4 m. The basement level occupies the full area of the lot, with the three stories of the house proper extending above. The sunken basement level and transparent patio flooring create a south-facing diagonal space extending throughout the house so that sunlight can penetrate. Once again, diagonal spaces are cut by diagonal light. In this case, the light is gauged as accurately as a delicate piece of clockwork.



*Architect's sketch
for cross-section,
and model.*



Plans of various levels, cross-sections, and cutaway model.

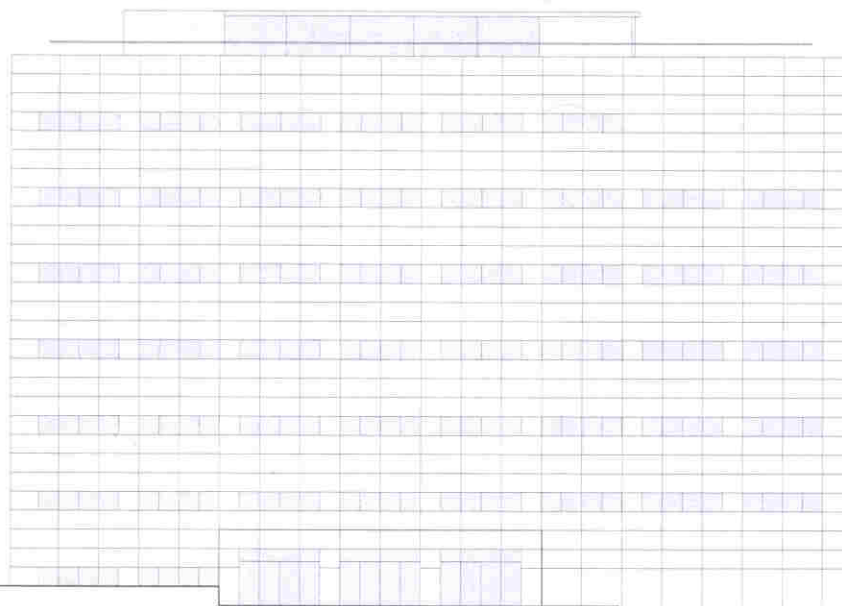
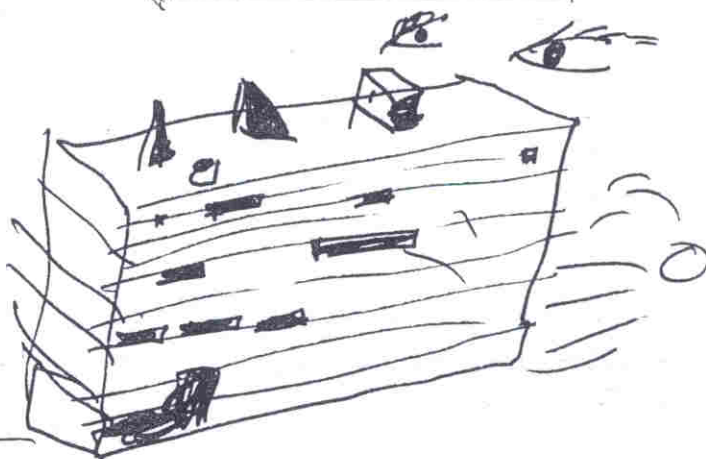
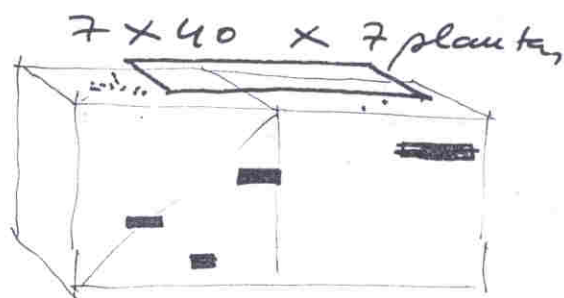


Junta de Andalucía Offices,
Almería, 1999

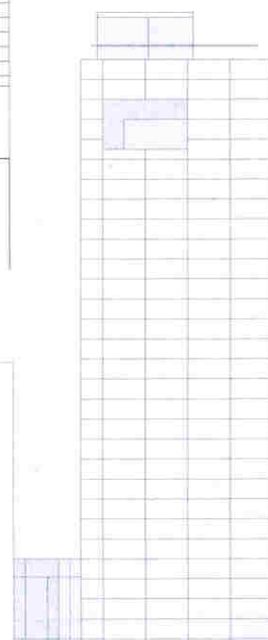
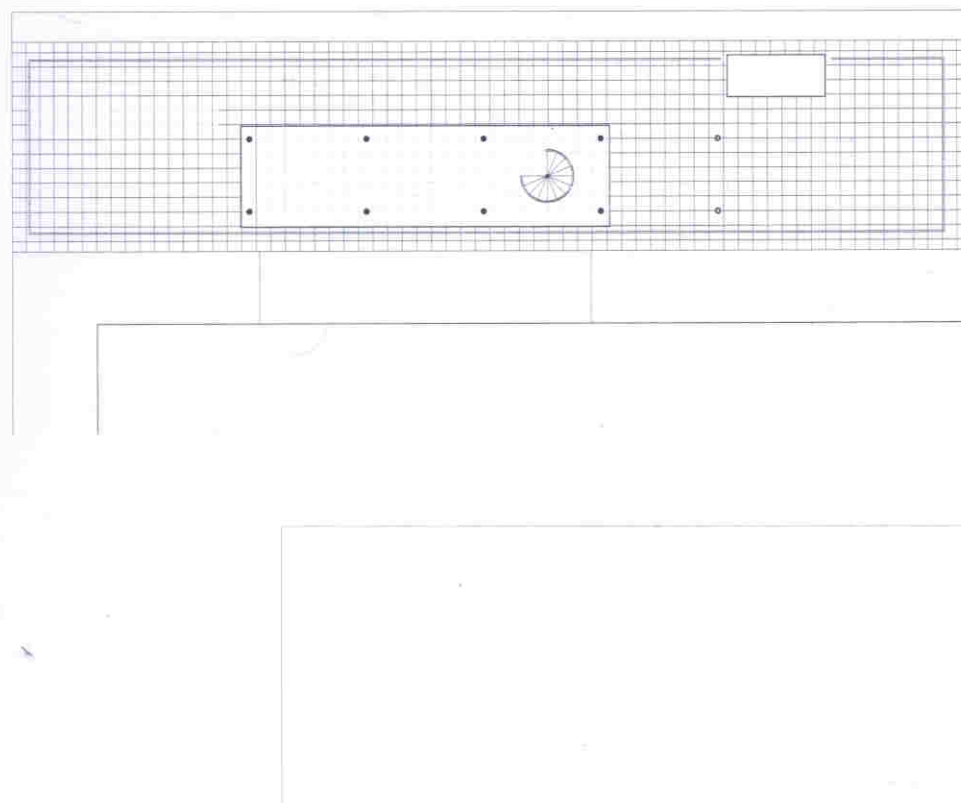
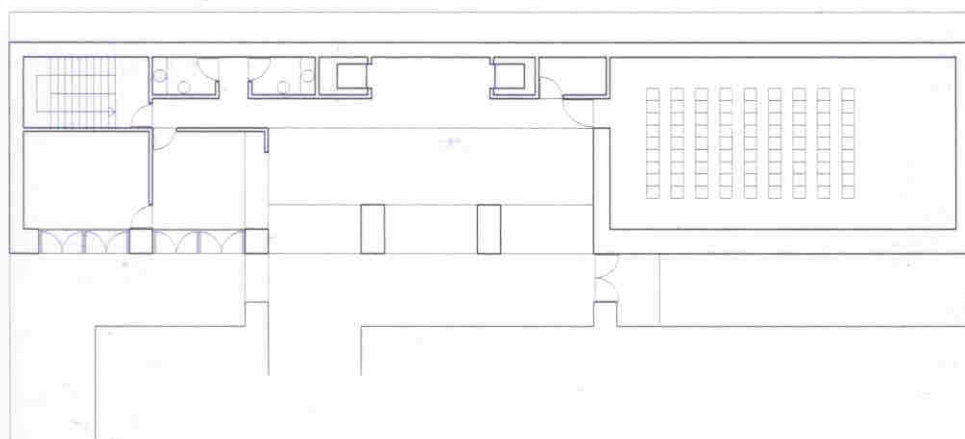
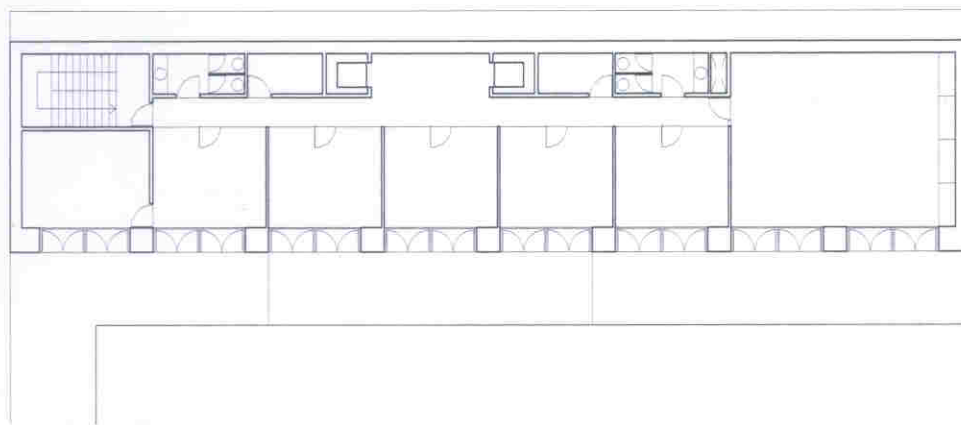
collaborators: Modesto Sánchez Morales, José María García,
Francisco Salvador

*Volumetric
sketches, and main
elevation with
shutters open.*

In compliance with local planning regulations, the project specifies a building with the permitted maximum of stories that occupies the entire 40 x 8.5 m site. All the external surfaces of the building will have stone cladding. Fitted cabinets on the inside will make the perimeter walls unusually thick, while the fenestration on all façades comprises a dual system of windows on the inside and adjustable stone shutters on the outside to regulate light. When the shutters are closed the building takes on the appearance of an imposing monolith. The panoramic terrace on the top floor, which also has stone cladding, offers fine views of the city and sea.

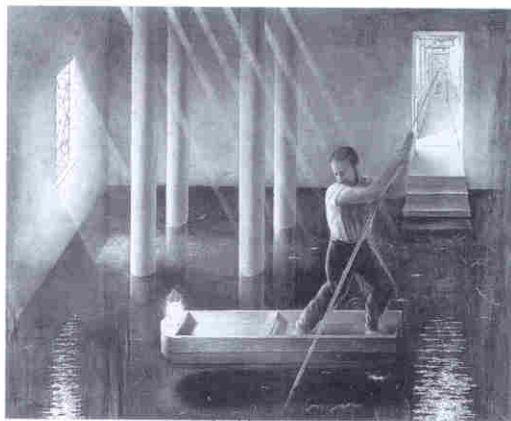


*Plans of various
levels, and side
elevation.*



Caja General de Ahorros, Granada, 1999

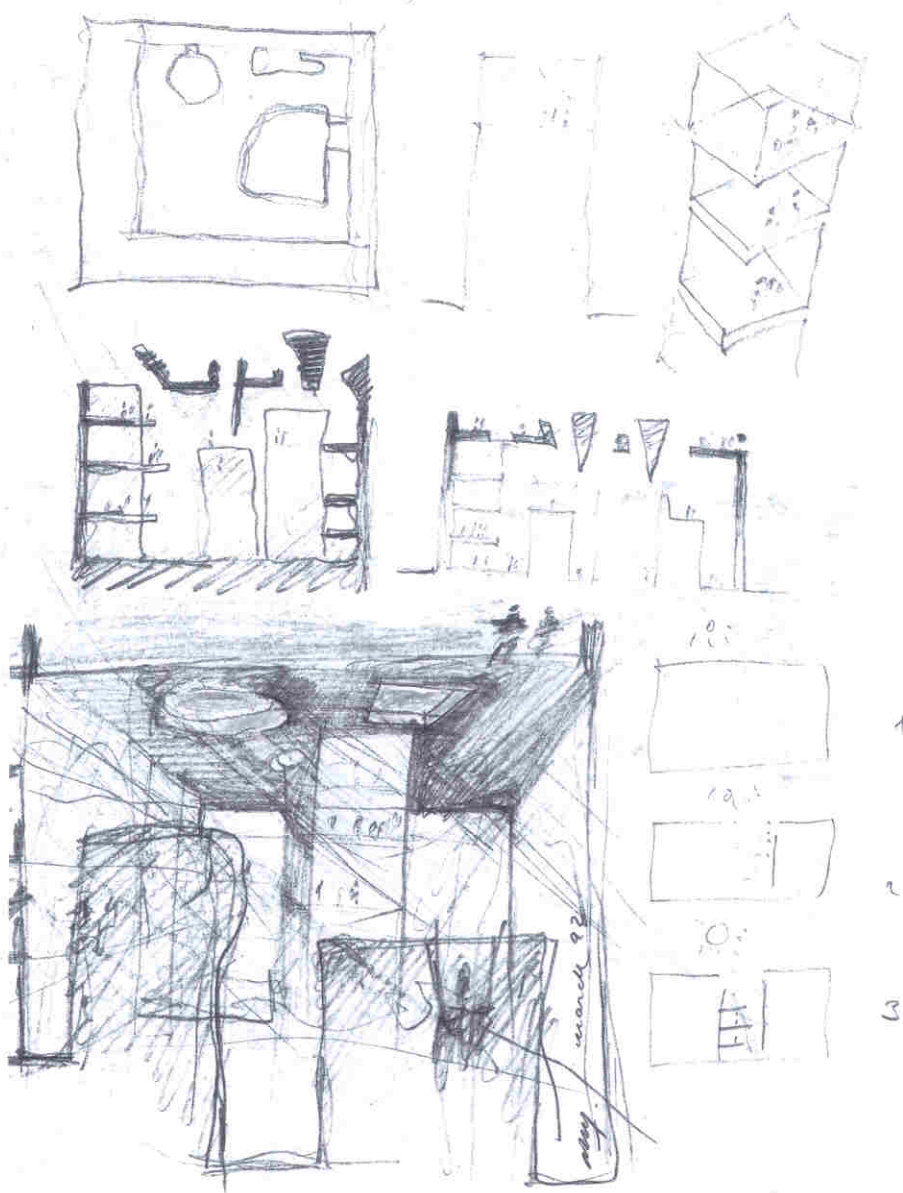
collaborator: Felipe Samarán Saló



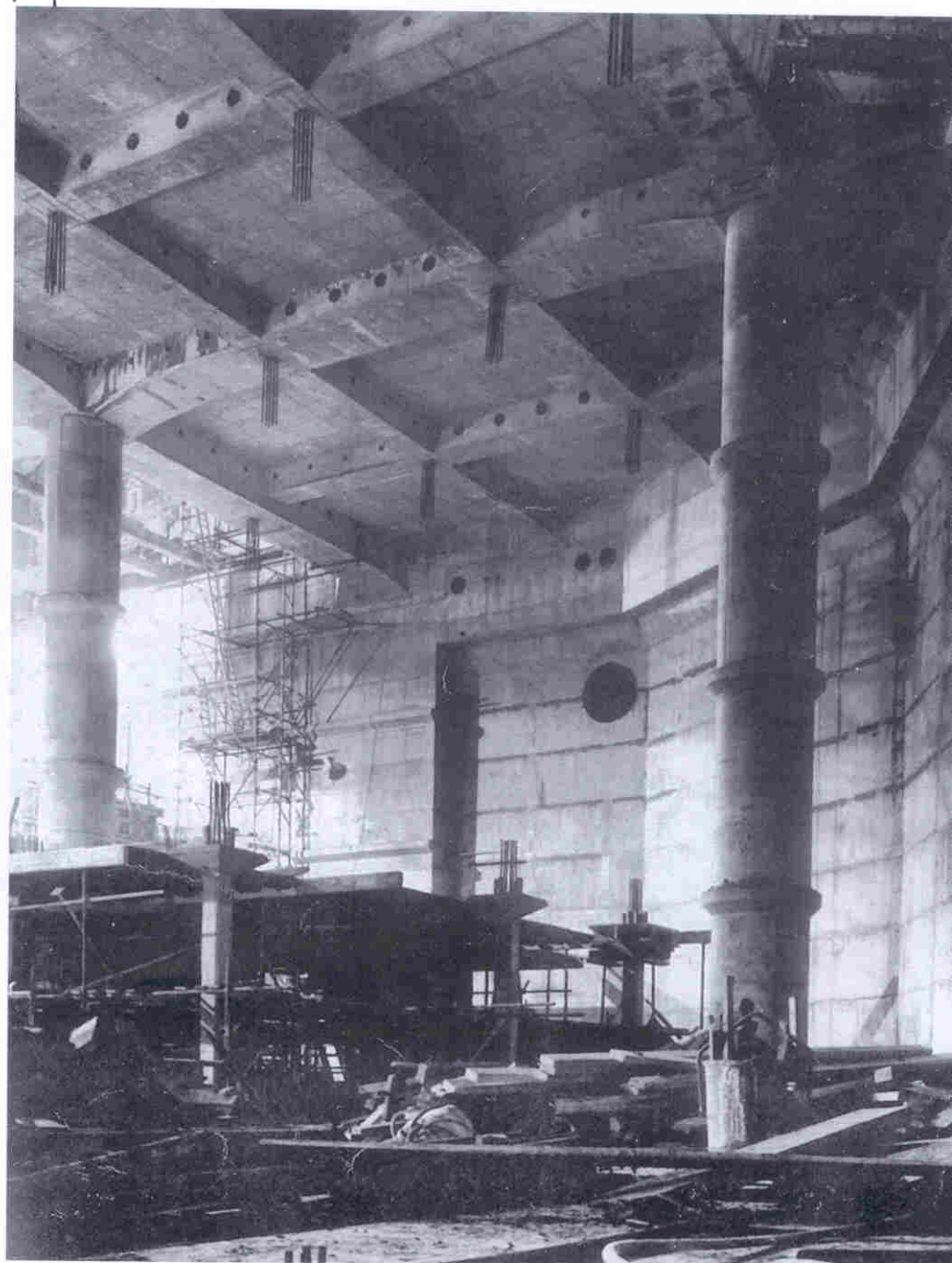
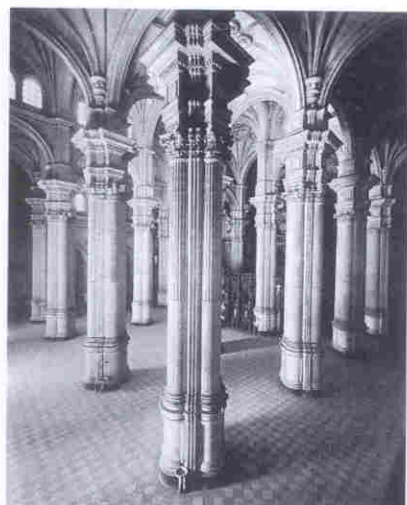
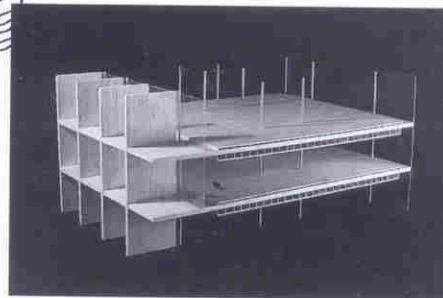
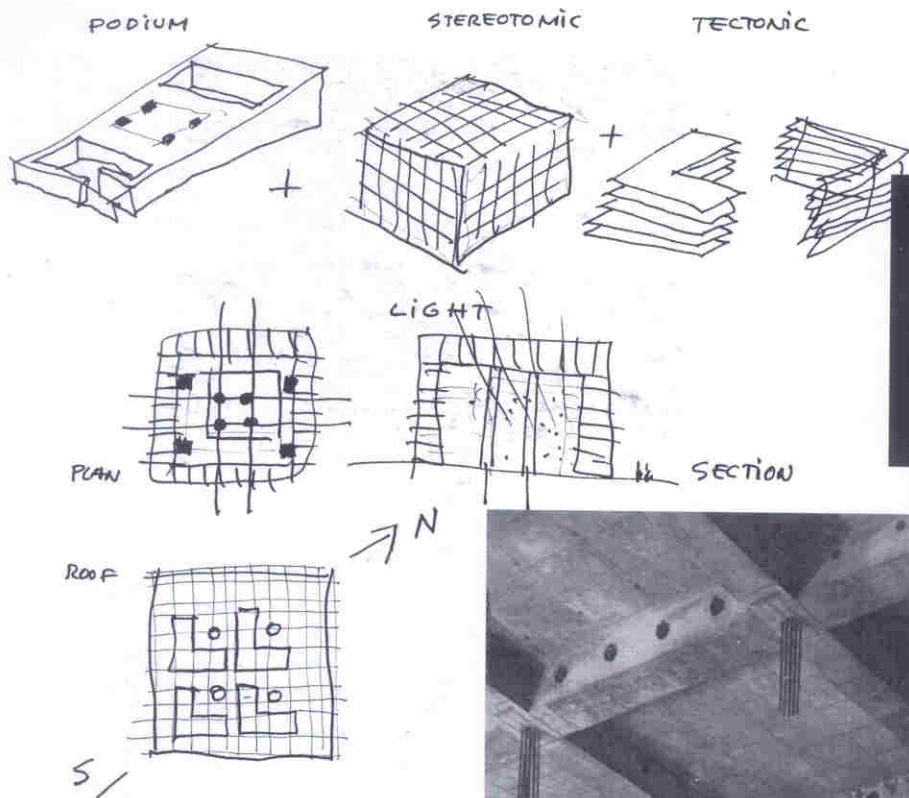
The project, which won the 1992 competition for the new headquarters of Caja General de Ahorros, the city's most important bank, is located in the rather nondescript urban fringes, so the intention was also to create a landmark building in that part of the city.

To solve the problems posed by the sloping site, a base providing parking space and room for the bank to expand into is fitted between the two roads that define the lot. Above the base, the cube-shaped stereotomic volume based on a 3 x 3 m reinforced concrete grid frame serves to collect light, which is the principal theme of the design. The two south-facing facades act as brise-soleils to soften the strong Mediterranean light that illuminates the open-plan work areas. The two opposite facades, where the offices are sited, have horizontal stone and glass infill and receive uniform, unvarying light because of their northerly exposure.

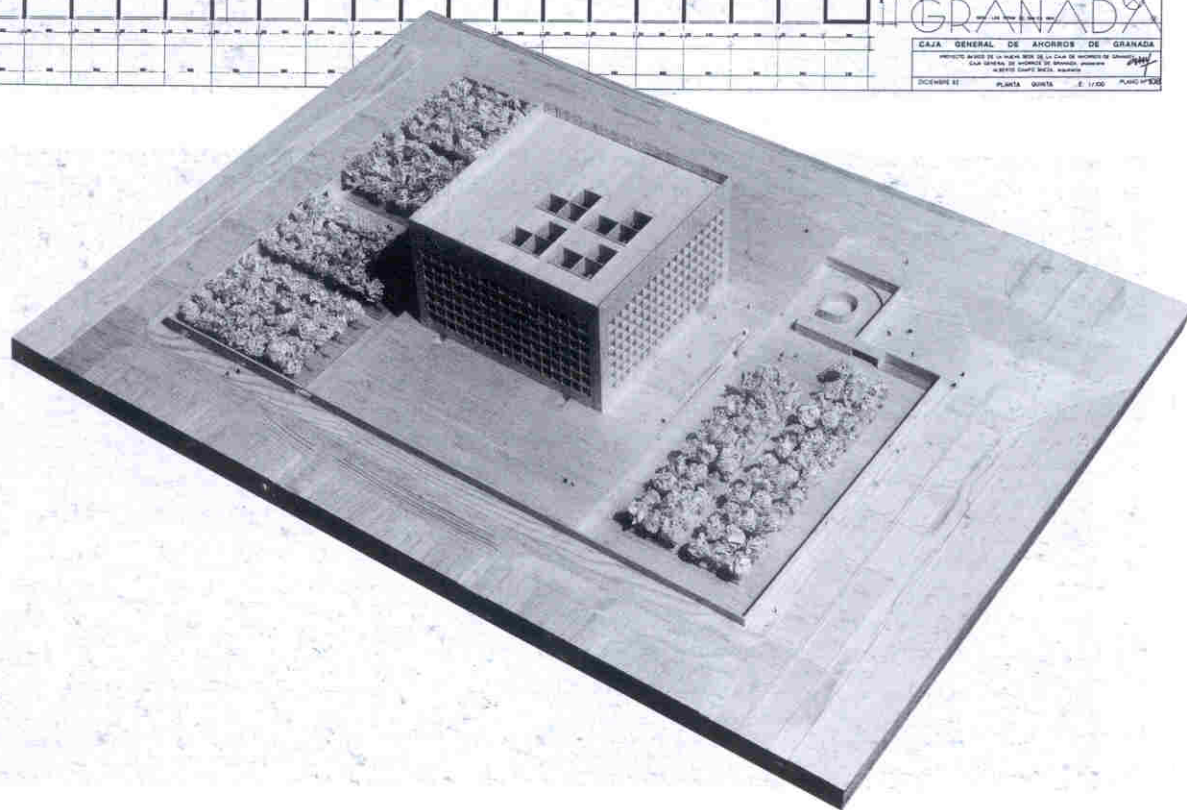
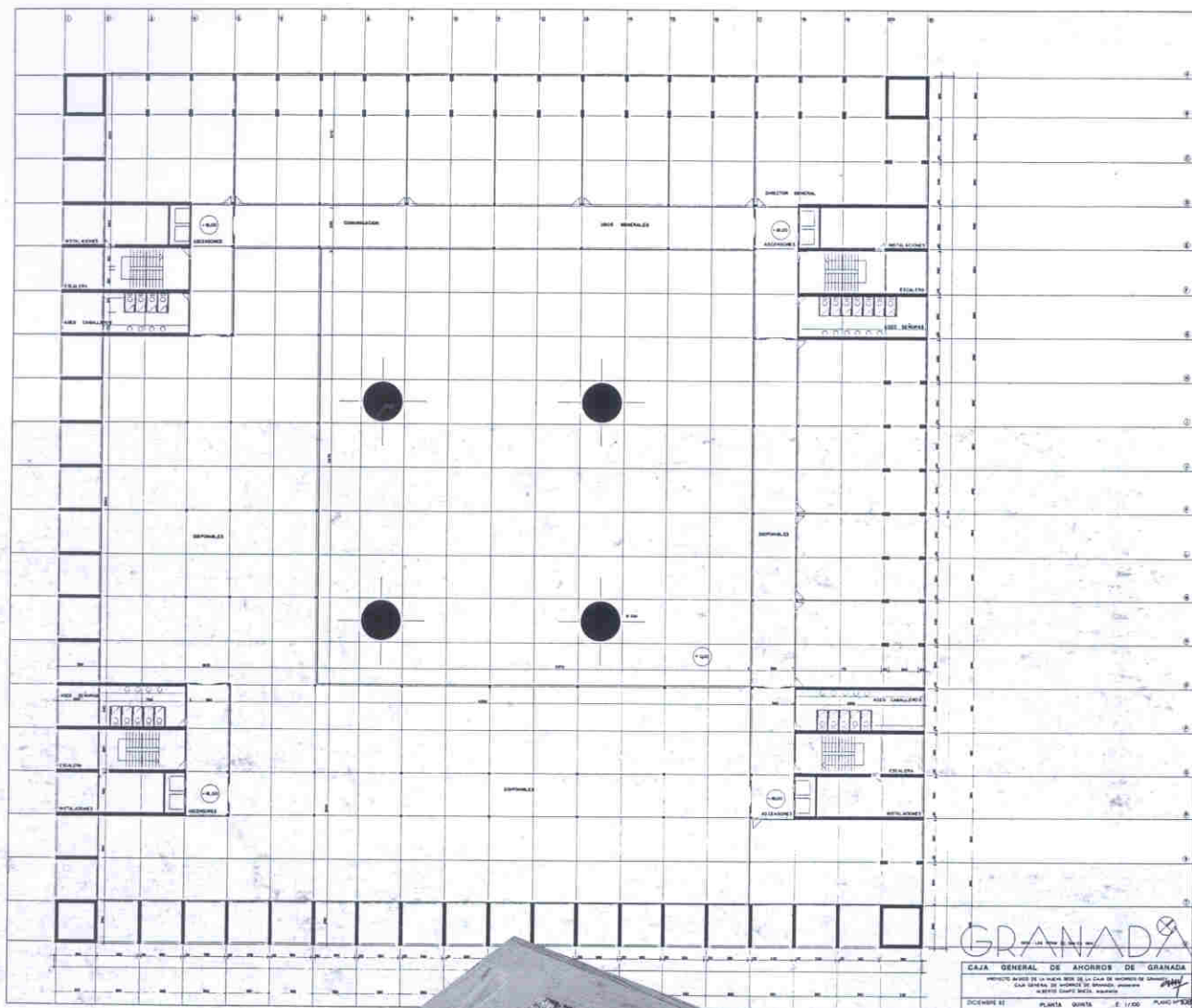
The covered central courtyard – a genuine impluvium of light – collects the strong southern light and reflects it off alabaster cladding to enhance the illumination of the bank's customer areas. In functional terms, the building is compact, flexible and simple. Essentially, it is a stereotomic concrete and stone box that captures light and transmits it to another tectonic box, a diagonal space traversed by diagonal light.



Guillermo Pérez
Villalta, *El
navegante interior*,
200 x 247 cm,
Colección Diputación
de Granada, and
architect's sketches.

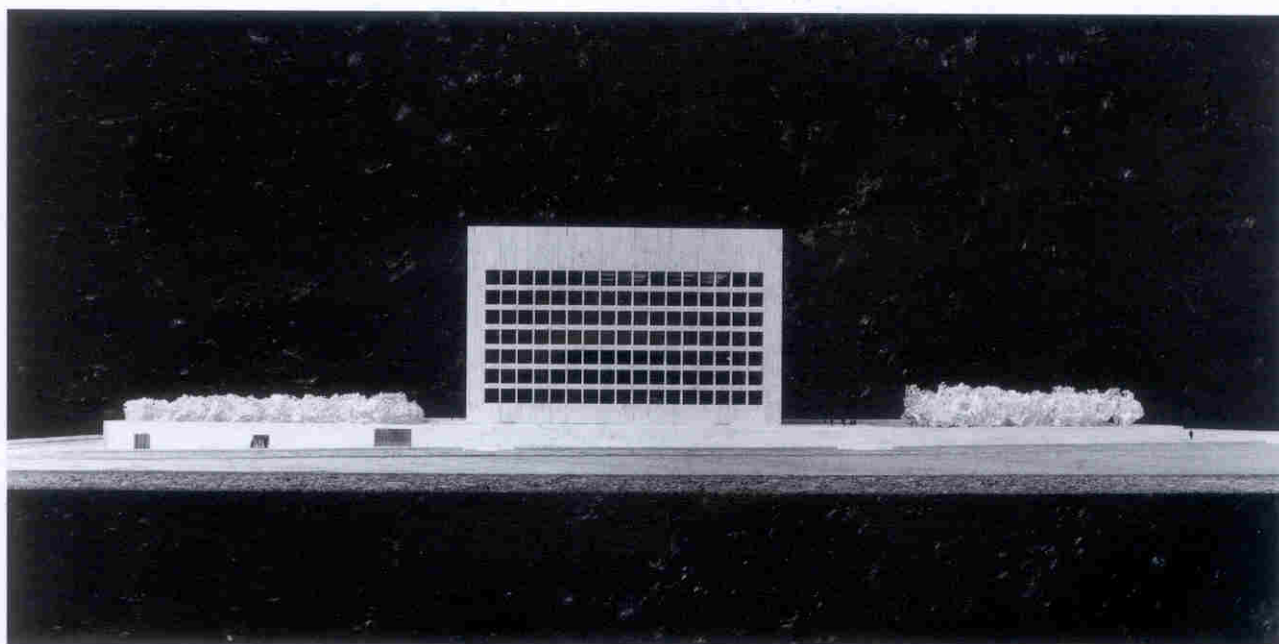
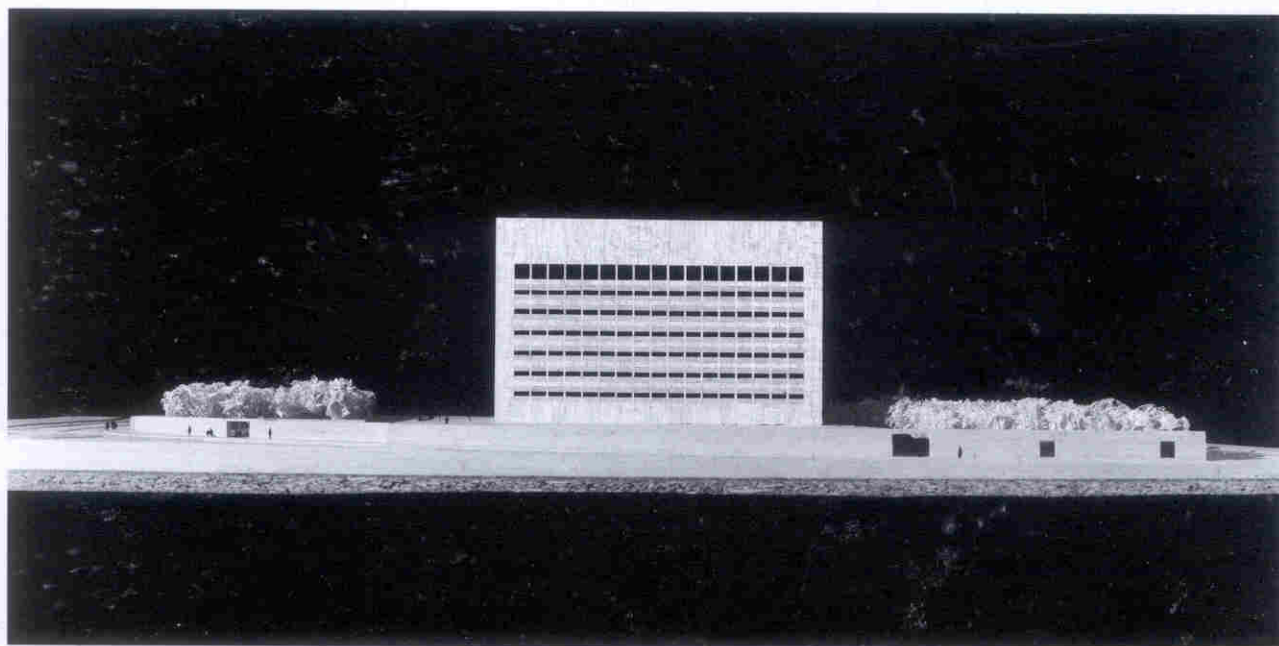


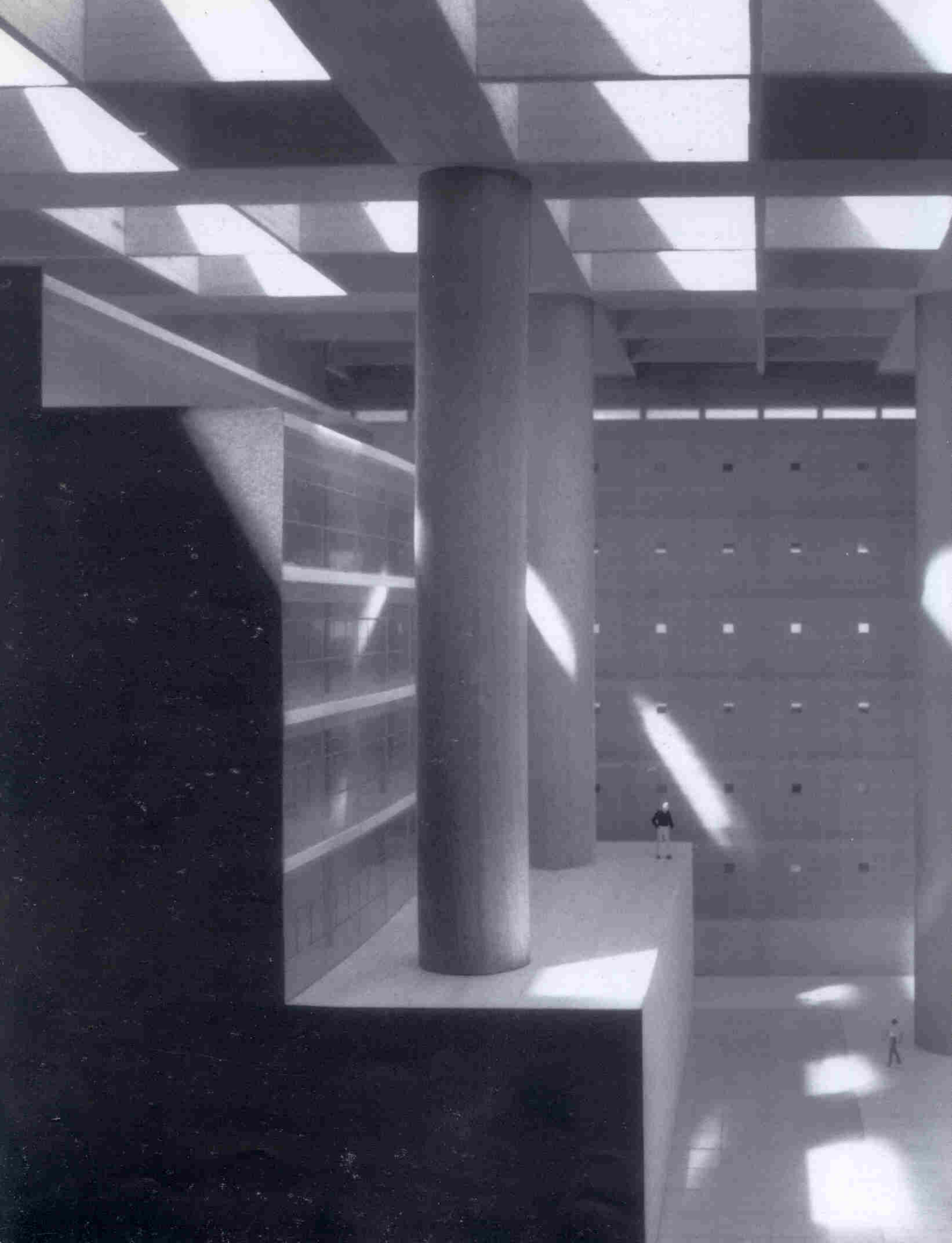
Architect's sketches, detail of structural model, the interior of Granada Cathedral, and the Daily Mirror building under construction in London (Owen Williams, 1959).

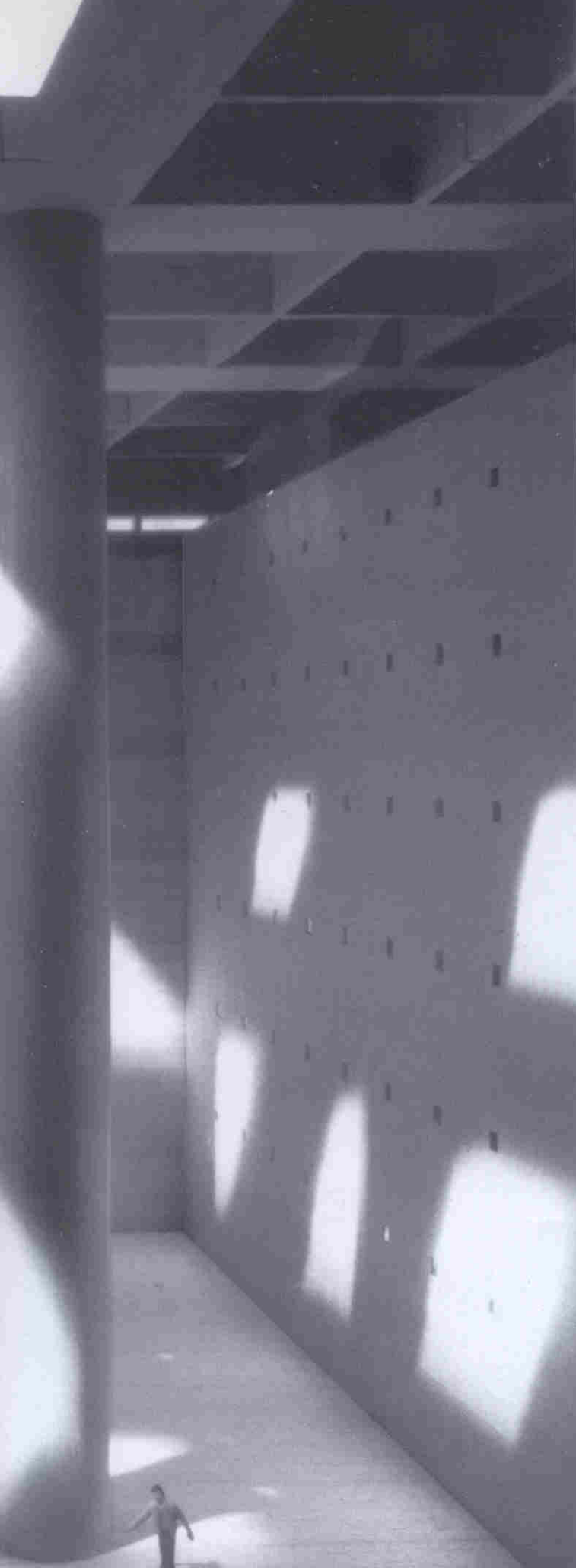


*Plan of fifth floor,
and model of site.*

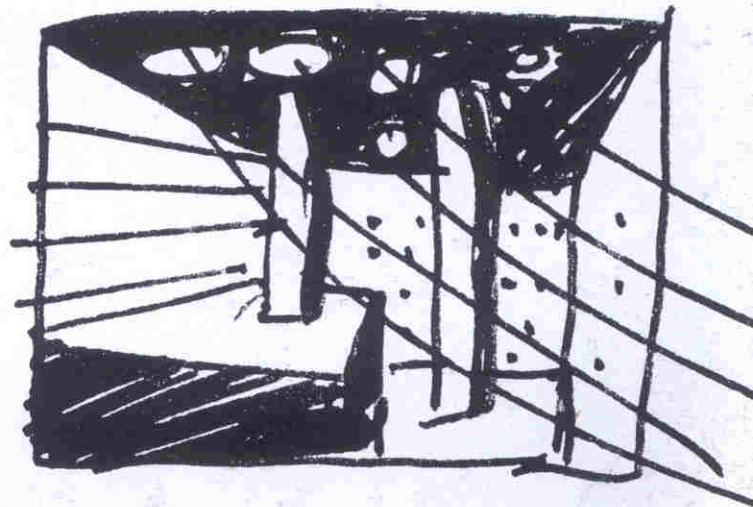
*The north and
south fronts
of model*







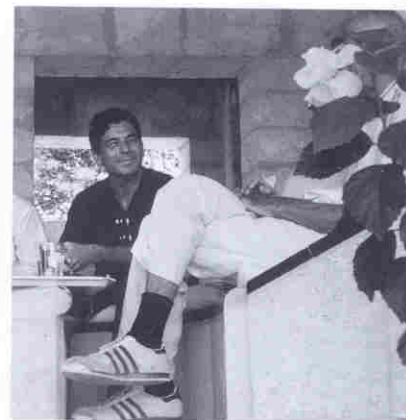
*Model of main hall
illuminated by
natural light and
artificial light
filtering through
the alabaster
corridor wall, and
architect's sketch.*



Appendices

Biography

*Alberto Campo
Baeza with Jørn
Utzon in the Utzon
House, Majorca.*



1946

Born in Valladolid

1950

Moves to Cádiz

1971

Graduates in architecture at Escuela Técnica Superior de Arquitectura (ETSAM), Madrid

Winner of competition for Festival Hall, Santander

1973

Winner of competition for Parador Nacional, Cuenca.

1976

Course professor in Architectural Design, ETSAM, Madrid

1977

Madrid correspondent of *A + U, Architecture and Urbanism* magazine

Winner of competition for Fene Town Hall, La Coruña

1978

Winner of competition for Cathedral square, Almería

'Obras y proyectos' exhibition, ETSAM, Madrid

1979

'Obras y proyectos' exhibition, Colegio Oficial de Arquitectos, Pamplona

Winner of 'Escuelas del MEC' competition

1981

Lecturer at International Summer Course, Cornell University, Ithaca, New York

1982

PhD in Architecture, ETSAM, Madrid
Winner of competition for gymnasium at Ciudad Universitaria, Madrid

1983

Lecturer at International Summer Course of Facoltà di Architettura di Milano in Pavia
'La Imposible Escuela de Madrid' exhibition, Colegio Oficial de Arquitectos, Madrid

1984

Assistant professor of Architectural Design, ETSAM, Madrid

'Madrid, Madrid' exhibition, Villa de Madrid Cultural Centre, Madrid

1985

'Obras y proyectos' exhibition, Paris Biennial, Paris

'Architectures en Espagne' exhibition, Galerie du Moniteur, Paris

'Nouvelles Architectures en Espagne' exhibition, Bordeaux

1986

Visiting professor, University of Pennsylvania, Philadelphia

Lectures at Architectural Association, London

Full professor of Architectural Design, ETSAM, Madrid

'Obras y proyectos' exhibition, Colegio Oficial de Arquitectos, Málaga, Cádiz

Ayuntamiento de Madrid Prize and Architecture Prize of Colegio Oficial de Arquitectos for school in San Fermín, Madrid

1987

Director of Department of Architectural Design, ETSAM, Madrid

'Obras y proyectos' exhibition, Colegio Oficial de Arquitectos, Almería

'10 Arquitectos Españoles' exhibition, Buenos Aires Biennial

Special award of '10 Arquitectos Españoles' jury at Buenos Aires Biennial

Gold medal of Asociación Internacional de Críticos de Arte '10 Arquitectos Españoles' at Buenos Aires Biennial

1988

Professor on postgraduate course 'La idea construida'

'10 Arquitectos Españoles' exhibition, São Paulo Biennial

1989

Lecture at Architektur Technische Hochschule, Darmstadt, Germany
Exhibits at World Architecture Biennial, Sofia, 1989

'Obras y proyectos' exhibition, Colegio Oficial de Arquitectos, Córdoba

Special prize in competition for the public school in San Fermín, Madrid, at World Architecture Biennial, Sofia, 1989

Special prize in competition for the Turégano House, Pozuelo, Madrid

Ayuntamiento de Madrid Prize for the Jesús del Pozo store, Madrid

1990

Visiting professor at Eidgenössische Technische Hochschule, Zurich

Lectures at Archi-Kreis, Berne

Lectures at Sci-Arc, Vico Morcote, Switzerland

'La Casa, el Arquitecto y su Tiempo' exhibition, Colegio Oficial de Arquitectos, Madrid

1991

Lectures at Royal Institute of British Architects, London

'La Casita de Papel' exhibition, Colegio Oficial de Arquitectos, Málaga

1992

Visiting professor at Architecture Winter School, Dublin

Lectures at l'École d'Architecture de Strasbourg, Strasbourg

'La Vivienda Colectiva' exhibition, Colegio Oficial de Arquitectos, Madrid

'Lichtfest/Festival of Light', 'Tower Triva' and 'Landesgarten Schau' exhibitions, Ingolstadt

Winner of competition for new Caja General de Ahorros, Granada

1993

Lectures at Bienal de Arquitectura Española, Santander

Speaks at Seminario Interazionale Domus, Naples

'La Casa, el Arquitecto y su Tiempo I y II', 'La Vivienda Individual' and 'La Vivienda Colectiva' exhibitions, Museo de la Ciudad, Madrid

'II Bienal de Arquitectura Española' exhibition, Comillas, Cantabria

Pad Piedra 93 Prize for Public Library, Orihuela

Special mention in Eric Lyons Award 1993, London

1994

Lectures at Architektur Schule, Aachen

Lectures at Architektur Schule, Dortmund

Visiting professor at Ecole d'Architecture, Lausanne

Lectures at Triennale di Milano, Milan

Lectures at Parque de España Cultural

Centre, Rosario, Argentina
 Lectures at C.A.Y.C., Buenos Aires
 Lectures at Alvar Aalto Symposium, Jyväskylä
 Speaks at International Seminar, Lisbon
 'II Bienal de Arquitectura Española' exhibition, Arquerías MOPU, Madrid
 'Eric Lyons Housing Award' exhibition, Gallery Building Centre, London
 'Architecture Triennial' Exhibition, Sofia
 'Muestra de Arquitectura Española 1991-1993' exhibition, Comillas, Cantabria
 Third-prize in competition for social housing, Ibiza
 Special prize in competition public school, Cádiz
 Special prize for Gaspar House, Zahora, Cádiz, in World Architecture Triennial 1994, Sofia

1995

Speaks at International Seminar, Würzburg
 International Jury member, Flanders Architectural Y, Brussels
 Lectures at Dessa Gallery, Ljubljana
 Lectures at Associação Arquitectos Portugueses, Lisbon
 'Obras y proyectos' exhibition, Dessa Gallery, Ljubljana
 Third prize in competition for social housing in Leganés, Madrid
 Winner of competition Centro Balear de Innovación Tecnológica, Inca, Majorca

1996

Visiting professor, Virginia Polytechnic Institute and State University at Blacksburg, Virginia
 Lectures at Facoltà di Architettura, 'La Sapienza' University, Rome
 Lectures at l'École Polytechnique Fédérale de Lausanne, Lausanne
 Speaks at Royal Academy, Copenhagen
 Lectures at l'École d'Architecture de Bretagne, Rennes
 Lectures at Nordic and Baltic III Architectural Triennial, Tallin
 'La Idea Construida (Obras y proyectos)' exhibition, Academia de España, Rome
 'La Idea Construida (Obras y proyectos)' exhibition, Fundación Cultural Colegio Oficial de Arquitectos, Madrid
 'La Idea Construida (Obras y proyectos)' exhibition, Convent of San Carlo, Erice

'Casa (Seis proyectos de casa en Cádiz)' exhibition, Colegio Oficial de Arquitectos, Cádiz
 'Muestra de Arquitectura Española Contemporánea 1986-1996' exhibition, UIA Congress, Barcelona

1997

Full professor at École Polytechnique Fédérale de Lausanne
 Lectures at I.T.G. 'Carlo Scarpa', San Donà di Piave, Venice
 Lectures at AAI, Dublin
 'M10 (1985-1995). Una década de premios del Ayuntamiento de Madrid' exhibition, Museo de la Ciudad, Madrid
 'Impluvium de luz' exhibition, Colegio Oficial de Arquitectos, Cádiz
 'More with Less (Obras y proyectos)' exhibition, Galleria Adalberto Mestre, San Donà di Piave, Venice

1998

Lectures at Bauhaus, Weimar
 Lectures at AERA, Toulouse
 Lectures at Residencia de Estudiantes, Madrid

1999

Full professor at University of Pennsylvania, Philadelphia

List of works

1971

Festival Hall (project), Santander

1973

Parador Nacional (project), Cuenca (with Julio Cano Lasso, Miguel Martín Escanciano, José Manuel Sanz Sanz and Antonio Más Guindal)

1974

García del Valle House, Ciudad de Santo Domingo, Algete, Madrid
Fominaya House, Ciudad de Santo Domingo, Algete, Madrid
Professional Training Center, Vitoria (with Julio Cano Lasso)
Professional Training Center, Pamplona (with Julio Cano Lasso)

1975

Professional Training Center, Salamanca (with Julio Cano Lasso)

1976

Balseiro House (project), Ciudad Lineal, Madrid
Colegio Oficial de Arquitectos (project), Seville
Universidad Laboral, Almería (with Julio Cano Lasso, Miguel Martín Escanciano and Antonio Más Guindal)

1978

Cathedral square (project), Almería (collaborator: Modesto Sánchez Morales)

1979

Project for Concurso Nacional de Escuelas MEC

1980

Fene Town Hall, La Coruña

1981

Cultural Center (project), Guernica, Vizcaya

1982

Nursery school, Aspe, Alicante (collaborator: Javier Esteban Martín)
Nursery school (project), Crevillente, Alicante (collaborator: Javier Esteban Martín)
Nursery school, Onil, Alicante (collaborator: Javier Esteban Martín)

Competition project for gymnasium, Ciudad Universitaria, Madrid

1983

Public school, San Sebastián de los Reyes, Madrid

1984

Nursery school, San Sebastián de los Reyes, Madrid
Extension to a school, Aluche, Madrid

1985

Public school, San Fermín, Madrid

1987

High Performance Sports Centre (project), Las Rozas, Madrid

1988

Public housing, La Viña, Vallecas, Madrid (collaborators: Antonio Domínguez Iglesias and Ángel Ximénez de Embún)
Turégano House, Pozuelo, Madrid
'Jesús del Pozo' store, Madrid (collaborator: Antonio Romero Fernández)
Digital office building (project), Tres Cantos, Madrid

1989

Public school, Loeches, Madrid
Extension of Escuela de Arquitectura (project), Madrid

1990

Dalmau House (project), Burgos
Arco installation, Madrid (collaborator: Alejandro Gómez García)
Municipal Library (project), Fuencarral, Madrid

1991

García Marcos House, Valdemoro, Madrid
Extension to a secondary school, Velilla de San Antonio, Madrid

1992

Four villas for Spanish Embassy, Algiers
Janus' House (project), Reggio Emilia, Italy
Gaspar House, Zahora, Cádiz
'Drago' school, Cádiz
Public Library, Orihuela, Alicante (collaborator: Pedro Luis Valle López)
Cultural Center (project), Villaviciosa de Odón, Madrid

1993

Competition project for Philharmonic Hall, Copenhagen

1994

Public housing (project), Ibiza
Extension to a school (project), Loeches, Madrid
Bullring (project), Villaviciosa de Odón, Madrid

1995

Main Library (project), Universidad de Alicante, Alicante
Public school (project), Châtillon, France (collaborator Bruno Mercier)
Centro Balear de Innovación Tecnológica Inca, Mallorca (collaborator: Luis Ignacio Aguirre)
Ministry of Foreign Affairs, (project) Madrid
Project for social housing, Leganés, Madrid

1996

Classrooms and laboratories (project), Universitat Pompeu Fabra, Barcelona
Elsa Peretti Museum (project), San Martí Vell, Girona

1997

Public housing (project), Falcinelo-Carabanchel, Madrid
Leonardo da Vinci Gymnasium (project), Majadahonda, Madrid
Porta dei Fiori, San Donà di Piave, Venice
Tom Ford House, Santa Fè, New Mexico (collaborator: Adam Bresnick)

1998

Competition project for South Tenerife Airport (collaborators: Eustaquio Martínez García, Antonio Corona Bosch and Arsenio Pérez Amaral)
National Museum of Maritime Archaeology (project), Cartagena (collaborator Antón García Abril)

1999

Pino House (project), Vicálvaro, Madrid
Junta de Andalucía Offices (project), Almería (collaborators: Modesto Sánchez Morales, José María García and Francisco Salvador)
Caja General de Ahorros, Granada (collaborator: Felipe Samarán Saló)

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C. Jauze, *Campo Baeza*, Munilla-Leria, Madrid 1996.
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Essays and articles

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K. Frampton, A. Campo, C. Poisy, *Young Spanish Architecture*, ARK, Madrid 1985.
K. Frampton, *Modern Architecture: A Critical History*, Thames and Hudson, London 1985.
R. Guerra, *Madrid. Nueva arquitectura*, RGV, Madrid 1985.
A. H. Bustamante, *Madrid no construido*, Colegio Oficial de Arquitectos, Madrid 1986.
A. Capitel, *Arquitectura española. Años 50-años 80*, MOPU, Madrid 1986.
P.-A. Croset, 'Alberto Campo Baeza. Tre scuole a Madrid', in *Casabella* 533, March 1987.
AA. VV., *La ciudad universitaria de Madrid*, Colegio Oficial de Arquitectos-UCM, Madrid 1988.
R. Levene, F. Márquez, A. Ruiz Barbarín, *Arquitectura española contemporánea*, El Croquis, Madrid 1989.
G. Ruiz Cabrero, *Spagna. Architettura 1965-1988*, Electa, Milan 1989.

R. Guerra, *Madrid 92. Guía de nueva arquitectura*, RGV, Madrid 1989.

E. Dent Coad, *Spanish Design and Architecture*, Rizzoli, New York 1990.
P. Gössel, G. Leuthäuser, *Architektur des 20. Jahrhunderts*, Taschen, Cologne 1990.
M. Petrangeli, *Scuole contemporanee*, Le Monnier, Florence 1990.
P. Barreiro, *Arquitectura y desarrollo urbano*, Colegio Oficial de Arquitectos-CAM, Madrid 1991.

L. Maytek, *Architectural Houses 6*, Atrium, Barcelona 1991.

'Alberto Campo Baeza. Una scuola e una casa a Cadice', in *Casabella* 593, September 1992.

in *Arquitectura* 291, March 1992.

in *Diseño Interior* 17, July 1992.

in *AD Architectural Design* 110, 1994.

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P. Koulermos, *20th-Century European Rationalism*, Academy, London 1995.

in *De Architekt* 58, March 1995.

P. Tuukkanen, *Architecture of the Essential*, Alvar Aalto Foundation, Jyväskylä 1995.

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'Esencialidad: más con menos', in *Arquitectura* 291, March 1992; in *A+U, Architecture and Urbanism* 264, September 1992; in *Architecti* 18, May 1993; in *Boletín Académico ETSAC* 17, January 1993; in *AD, Architectural Design* 110, 1994.

'El blanco certero', in *Baumeister*, December 1991; in *Arquitectura* 291, March 1992; in *Casabella*, September 1992; in *Ehritunskunst* 11, 1994.

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'Jueces inicios e ignorantes', in *ON*, December 1993; in *Domus* 756, January 1994; in *El Mundo*, 11 August 1994.

'Un minuto antes de la última explosión', in *Diario* 16, 16 October 1993; in *Oeste* 12, 1995; in *Arquitectura* 15, 1995; in *KA* 134, 1995; in *Domus* 776, 1995; in *Circo* 30, 1996; in *Ehritunskunst* 16-17, 1997.

'Pensar o no pensar', Programme of 1994-1995 ETSAM course, Madrid; Programme of 1996-1997 EPFL course, Lausanne.

'More with Less (Idea, Light and Gravity Well Tempered)', in *Architecture of the Essential*, Alvar Aalto Symposium, 1995.

'Cueva, cabaña, casa', in *Diseño Interior* 51, 1996; in *Nuevos modos de habitar*, Valencia, 1996.

'More with Less', in *A+U, Architecture and Urbanism* 337, October 1998.

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 'El on-bligo de buda es de hormigón', in *ON* 48, 1983 (Tadao Ando).
 'De cómo los jóvenes dioses bajaron a Pantellería', in *El Croquis* 11-12, August-October 1983 (Clotet - Tusquets).
 'La arquitectura es algo más que bellas palabras', Colegio Oficial de Arquitectos, Madrid, 1983 (Raimund Abraham); in *Arquitectos* 67, May 1983.
 'Hamburguesa Good Taste'. 1984, in *El Croquis* 13, November 1983-January 1984 (Solans - Briaies - Del Amo).
 'The Architecture of Madrid: An Unrestrainable Avalanche', in *Process Architecture*, January 1985.
 'The Most Beautiful Song', in *Young Spanish Architecture*, Ark, Madrid, 1985.
Tecnología Dosmil, UPM, Madrid, 1985.
Je sens donc je suis, in *Biennale de Paris. Architecture*, Paris 1985.
Entre la passion et la norme, in *Architectures en Espagne 1974-1984*, Paris 1985.
 'Saturno ya no devorará a sus hijos', in *El País*, 23 March 1985; in *El País Internacional*, 6 May 1985.
 'Dear Toshio', in *A+U, Architecture and Urbanism* 178, June 1985.
 'Concursitos interruptus', in *La Voz de Almería*, 8 December 1985.
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Madrid no construido, Colegio Oficial de Arquitectos, Madrid 1986.
 'Despidiendo a Godot', in *El País. Anuario*, 1987.
 'Lieber Wolfgang', in *Bauwelt* 7-8, 1988.
 'Paladear el viejo vino de la buena arquitectura', in *El Croquis* 36, October-November 1988 (Ruiz Larrea).
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 'Resistete maledetti!', in *D'architettura* 10, October 1993.
 'Quaderns llama a su puerta', in *Quaderns* 205-206, 1994.
 'La belleza calma', in *Arquitectos* 134, 3, 1994 (Tadao Ando).
 'La belleza rebelde', in *Arquitectos* 135, 4, 1994 (Miguel Fisac).
 'Por una arquitectura dialéctica', in *Documentos de Arquitectura* 30, 1994 (Pérez Pita and Junquera).
 'El tiempo de la sazón', in *Arquitectura* 298, February 1994 (Tadao Ando).
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Collaborators

On construction management

Joaquín Fernández Madrid
Antonio Pérez Villegas
Luis Rodríguez Casanova
Fernando Romero

Structures

Rafael Abenza
José Domingo Fabre
Jesús Gómez de Barreda
Andrés Rubio

Assistants

Rafael Anduiza
Miguel Bellas
Gerardo Berrocal
Julio Cañizares
Emilio Casal
Diego Corrales
Agustín Cuenca
José María Fernández
Germán Hermida
Miguel Mesas
Julio Pérez

Studio collaborators from 1971

Luis Ignacio Aguirre
Gonzalo Algaba
Jesús Aparicio
Francisco Arévalo
Pedro Pablo Arroyo
Román Beitia
Dermot Boyd
Emilio Delgado Martos
Rafael Díaz
Antonio Domínguez Iglesias
Patricia Esteve
Juan Carlos Fernández
Pablo Fernández Lorenzo
Daniel Fraile
Javier Galante
Antón García Abril
Fernando Gil
Alejandro Gómez García
Daniel Huertas Nadal
Juan Manuel Izquierdo
Jesús Jiménez
Shalanka Kurera
Fernando Laredo
Begoña López
Pedro Luis López Ruipérez
Sol Madrilejos
Mauro Matarredona
Alberto Morell
Bernardo de Pablo

Jesús Peñalba
Jesper Raun
Héctor Ruiz Velázquez
Felipe Samarán Saló
Miguel Ángel Sánchez
Juan Manuel Sánchez la Chica
Juan Carlos Sancho
Rafael Serrano
Gonzalo Torcal
Ana Toscano
Javier Utrilla
Raúl del Valle González
Pedro Luis Valle López
Alejandro Vicens
Emanuel Vodoz
Ángel Ximénez de Embún

Photographers

Pedro Albornoz
Francisco Arévalo
Lluís Casals
Nicolás Casla
Collete Jauze
Paisajes Españoles
C. Pérez Siquier
Alberto Piovano
Francisco Rojo
Alberto Schommer
Hisao Suzuki
Raúl del Valle

Photo credits

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Pedro Albornoz
Francisco Arévalo
Lluís Casals
Nicolás Casla
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Francisco Rojo
Alberto Schommer
C. Pérez Siquier
Hisao Suzuki

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In his introductory essay to this survey of Alberto Campo Baeza's projects and finished buildings, Antonio Piza begins by listing the influences on the Spanish architect's career since 1971, the year in which he graduated from the Escuela de Arquitectura de Madrid. In particular, Piza rightly draws attention to the importance of what Campo Baeza learned from Alejandro de la Sota, one of the most gifted of Spain's postwar architects. Campo Baeza's most characteristic architecture preserves features of de la Sota's severely rational compositional style, though the influences on his work are not just Spanish. They also include Jørn Utzon, Tadao Ando and other internationally famous architects (Antonio Piza gives a full list in his introductory essay). Moreover, Campo Baeza's poetics is the outcome of a complex and wide-ranging dialogue with architectural history that has provided him not so much with a set of formal models as with a repertoire of compositional strategies, raising questions of method which he has answered by inverting Mies van der Rohe's celebrated dictum "less is more" to give "más con menos", more with less. The fact that achieving "more with less" is Campo Baeza's ultimate aim, and that variation rather than variety is one of the fundamental and most characteristic "techniques" he employs in his architecture, only goes to show how superficial the efforts of critics have been in attempting to reduce the tectonic austerity and luminarist poetry of his buildings to just another form of minimalism. Campo Baeza's simplified assemblies of primary geometric forms carry the rejection of decoration to disconcerting, almost hermetic extremes. Eliminating the superfluous and doing everything possible to communicate what remains by means of essentiality – a more conceptual notion than minimalism in that it suggests simplification and purification, an expression of essence – is both the primary aim and the message of Campo Baeza's architecture. The pure, dazzling whiteness to which his buildings and interiors aspire, and in many cases attain, is only the most obvious of the effects Campo Baeza is striving to achieve. What the architecture surveyed in this book conveys more than anything is a sense of timelessness and other-worldliness. Through his ability to reject the secondary features of what constitutes the essential fascination of the modern, Campo Baeza shows us that the present is essentially an inhospitable and uninhabitable place. It is this existential insight that achieves architectural form in his buildings.